

WPNS Presentation 5 - date unknown



## TRANSPORTATION TOKENS

Before discussing this branch of Numismatics, I believe a workable definition of the term should be given. The word "Token" used in this sense is defined as a "stamped piece of metal, issued usually by private persons, as a medium of exchange, with a nominal value much greater than its real value". Limiting by the word "Transportation", our definition becomes "A Token made for an operator of a Transportation facility, and used over or on his facilities".

The subject is too extensive to attempt discussing it in any detail within the time allotted as the writer will have to condense this article into two categories: (1) A brief description of tokens in general, and (2) A likewise brief comparison with coins. The use of the word "Token" will mean Transportation; likewise the word "Coin" will mean Standard United States mintage coins.

In composition: Tokens are made of aluminum, brass, bronze, celloid, fibre (which is usually cardboard or Bristol board), copper, lead, plastic, pewter, steel, vulcanite (hard rubber), white metal, zinc, gun-metal, bow metal and German silver. White metal, also known as pot-metal, is most predominant, followed closely by brass and bronze. Tokens in general are round in shape, about the same thickness as a coin of corresponding size, and range from 15 mm to 40 mm in diameter. The 16 mm and 23 mm are the most common sizes, approximating a dime and a quarter, respectively. Unlike coins, just a small percentage of tokens is solid; the others have such unorthodox designs cut into them as a bell, a rosette, Shamrock, heart, crescent, star, triangle, square diamond, cross. Some have a hole, or holes, of various sizes and locations, while others



have letters of the alphabet (with the exception of "Q").

Metal tokens, in general, maintain the original color of the respective metal, unless plated or coated. Those of celloid, fibre, plastic and vulcanite come in a variance of colors, such as blue, carmine, grey, black, brown, green, cream, maroon, pink, red, white and yellow. Occasionally some metal tokens are painted or dyed one of the above-mentioned colors.

Like coins, tokens have an obverse and a reverse, with the name of the issuing company and/or location on the obverse and the value or limits of use on the reverse. However, some tokens have a reverse the same as the obverse, or even a blank side for either obverse or reverse. Unlike coins, this does not constitute an oddity or "freak", except in rare cases where it also happens as an accident, and not part of the regular issue.

Since tokens are used on such a wide variety of forms of Transportation, such as omnibuses, horse, cable or street cars, 'Buses, inclines, ferry-boats, toll roads or bridges, etc., it is natural that a sketch or picture of such form appear on its token. Prominent persons, such as Abraham Lincoln, Mark Twain, etc., also Public Buildings, Monuments and Scenes are also pictured on tokens. Since the United States Government does not approve of tokens bearing human profiles, such items are ordered defaced by having a hole pierced through them, lest they be mistaken and passed for a legitimate coin.

It should be mentioned here that the sizes of tokens of same issuance denote generally differences in values, but often in reverse ratio. For example: A 16 mm token can be an Adult or Full Fare, while its 23 mm counterpart may be a Half-Fare or Children's Fare. This



difference in value is also demonstrated by a difference in metals, or even color, still using the same size or even different size tokens.

Tokens generally use raised, printed lettering and numerals, but again, some differ by using script lettering, and also Incuse (or lettering cut into the face of the token).

Condition is the big item of variance in tokens as compared with coins. Tokens are rated "Good", "Fair" or "Poor". Uncirculated tokens are welcomed if known to be legitimate or newly issued only; otherwise they are questionable. Nicks and scratches are a sign of use and veneration and are accepted as such. Mutilation, too, is accepted for several reasons; in addition to the example mentioned earlier, some companies indicate a revision in value, generally an increase, by such mutilations as piercing, obliterating a word or letter, shellacing, painting or dyeing, and even counter-stamping a token.

As mentioned, tokens have an "oddity" or "freak" group similar to coins. In addition to the examples of similar obverses or reverses or a blank side, tokens have been stamped with mistakes in spelling (such as 'buss' for 'bus', 'Witchita' for 'Wichita'), a wrong letter (such as a 'D' instead of an 'A' in the Woodlawn and So. St. Ry.), and other such slips. Even the use of a different metal, or the change in location of words has occurred, though some of these are classified as "Patterns" or "Manufacturers' Samples", depending on the conditions involved. A manufacturer will sometimes submit different sizes, lettering, etc., or even one of his own trial items before the actual item is agreed upon. It happens, too, in case of a shortage on the part of either or both parties.



With this brief description and comparison of the physical qualities of tokens, I would like to delve into the aesthetic side of tokens.

First of all is the historical value of tokens. Few collectors know, for example, that tokens compare favorably with coins in venerability. The first transportation tokens known to have been struck in the United States were those issued in the 1790's for use on the turnpikes in the vicinity of Lancaster, Pennsylvania. Then, too, the story of transportation in the United States can be traced through tokens; in fact, the progress in types of such forms of public transportation in a certain city or locality is often shown clearly by its tokens. It is my firm belief that tokens of the future will portray a mono-rail; possibly a rocket ship.

Since the element of surprise is much greater in tokens than coins, the term "Fun of Collecting" is correspondingly increased. Due to regularly issued pieces, mint reports, hundreds of dealers and catalogues, coin clubs and even conventions, auctions and sales, Coin-collecting has been resolved into deciding what to collect, and then the best way to acquire it. Not so with tokens. Until the late Mr. Frank Kenworthy (who was a Pittsburgher and also a close personal friend of the writer), compiled a list of tokens known to him in the 1920's, no one knew for sure just what tokens did exist. Even to this day, the exact story is still a mystery as tokens keep showing up which were issued originally as long as 75 years ago. Add to this, the new issues which come out each month, unheralded except for the place of issuance, and you have a hobby closely resembling archaeology.

To combat these hardships so common to our hobby, a



Society of Token Collectors was formed in 1948, known as "The American Vecturist Association". The word "Vecturist" was coined using the Latin word "Vectura" which means, roughly, "Passage Money". The Association puts out a monthly publication, appropriately titled "The Fare Box"; holds yearly conventions, indirectly sponsors a New Issues Service, and has just published a professionally printed Catalogue known as "Atwood's Catalogue" of United States and Canadian Transportation Tokens- 1958". This book is the result of work and research of AVA member Roland C. Atwood and named after him. Mr. Atwood took over after Mr. Kenworthy retired from the field, and continued to publish lists, often hand-typed by himself and friends, until the Society authorized this professional printing. A previous list was also issued by the Society, but was a mimeographed affair and very inferior to the present catalogue.

INCIDENTALLY <sup>OUR</sup> DUANE FEISEL IS NOW THE PRESIDENT OF THE AMER. VECTURIST ASSN.

With all this help, collecting tokens is still nowhere near cut and dried. Few dealers handle them and except for the very rare items, or those which fit into coin classifications, such as Civil War Cents, few tokens are included in Coin Catalogues or Auction lists.

This, in turn, means writing letters to transportation companies, (many of which are highly uncooperative) digging through "junk boxes" and pestering fellow coin-collector friends. Mintage reports are practically unknown, in fact, most token manufacturing companies absolutely refuse to give out any information on the subject at all, so, considering these factors, a "discovery" means just that.

To combat the manipulation of prices which could result from such conditions, the Catalogue Committee has arbitrarily set valuations on tokens, ranging from a minimum of 15¢ for common issues to a maximum of <sup>7.50</sup> \$5.00 for extremely rare items. Though at the best, an



approximation , this scale of values has helped the collector appraise his own collection, trade, buy and sell with others in a reasonably fair manner; but best of all , it has helped to discourage gougers and speculators. Then, too, it means that a sizeable collection can be assembled at a fraction of the cost of a comparable coin collection.

One big hurdle is the "Exhibit Angle". Coins have their folders and plastic holders, but though tokens are, in my opinion, just as interesting and worthy of display, their very nature makes a display **completely** a personal matter. As of this date, no real, satisfactory, easy and generally acceptable way of displaying tokens has been found; just another challenge in the hobby of collecting "Transportation Tokens".

Harry C. Bartley



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Same (except title varies) - Also known as Kenworthy-Dunn List.  
Additions, typing, etc., by R. W. Dunn (Late '20's).  
Later Became Kenworthy-Dunn-Atwood List - Through inclusion  
of R. C. Atwood of California.
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Previous Lists Taken Over, revised and issued by -  
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QUANTITIES

OF

UNITED STATES

PROOF COINS

FROM 1863 TO 1956

COMPILED FROM OFFICIAL RECORDS  
TABULATED BY H.C.BARTLEY-W.P.N.S.



DATE	1¢	5¢	10¢	25¢	50¢
1863	460		460	460	460
1864	"A" 470		470	470	470
1865	500		500	500	500
1866	725	725	725	725	725
1867	625	"B" 625	625	625	625
1868	600	600	600	600	600
1869	600	600	600	600	600
1870	1,000	1,000	1,000	1,000	1,000
1871	960	960	960	960	960
1872	950	950	950	950	950
1873	1,100	1,100	"C" 1,100	"C" 1,100	1,100 "C"
1874	700	700	700	700	700
1875	700	700	700	630	650
1876	1,150	1,150	1,150	1,150	1,150
1877	510	510	490	510	510
1878	2,350	2,350	750	800	800
1879	3,200	3,200	770	1,100	620
1880	3,955	3,955	1,355	1,355	1,355
1881	3,575	3,575	975	975	975
1882	3,100	3,100	1,045	1,100	1,080
1883	INDIAN HEAD	5,419	1,039	1,039	1,039
		WITH OUT 6,609			
		WITH 2,543			
1884	3,942	3,942	875	875	875
1885	3,790	3,790	930	930	930
1886	4,290	4,290	886	886	886
1887	2,960	2,960	710	710	710
1888	4,582	4,582	800	800	800
1889	3,336	3,336	711	711	711

H.C.B.-957

NOTE-"A" C.N.=300 "B" WITH RAYS=61 "C" WITH ARROWS=500  
 BZ.=170 NO RAYS=564 NO ARROWS=600



DATE	1¢	5¢	10¢	25¢	50¢
1890	2,740	2,740	590	590	590
1891	2,350	2,350	600	600	600
1892	2,745	2,745	1,245	1,245	1,245
1893	2,195	2,195	792	792	792
1894	2,632	2,632	972	972	972
1895	2,062	2,062	880	880	880
1896	1,862	1,862	762	762	762
1897	1,938	1,938	731	731	731
1898	1,795	1,795	735	735	735
1899	2,031	2,031	846	846	846
1900	2,262	2,262	912	912	912
1901	1,985	1,985	813	813	813
1902	2,018	2,018	777	777	777
1903	1,790	1,790	755	755	755
1904	1,817	1,817	670	670	670
1905	2,152	2,152	727	727	727
1906	1,725	1,725	675	675	675
1907	1,475	1,475	575	575	575
1908	1,620	1,620	545	545	545
1909	2,175	4,793	650	650	650
	V.D.B.-420				
	2,198				
1910	2,405	2,405	551	551	551
1911	1,733	1,733	543	543	543
1912	2,145	2,145	700	700	700
1913	2,848	I 1,200	622	613	627
		II 1,394			
1914	1,365	1,275	425	380	380
1915	950	1,050	450	450	450
1916	1,050	600	NONE "D" EITHER TYPE	NONE "D" EITHER TYPE	NONE "D"

H.C.B. 9:57

NOTE - D<sup>3</sup> MAT PROOFS KNOWN  
TO EXIST (MAT or MATTE)



DATE	1¢	5¢	10¢	25¢	50¢
1936	5,569	4,420	4,130	3,837	3,901
1937	9,320	5,769	5,756	5,542	5,728
1938	14,734	19,365	8,728	8,045	8,152
1939	13,520	12,535	9,321	8,795	8,808
1940	15,872	14,158	11,827	11,246	11,279
1941	21,110	18,720	16,557	15,287	15,412
1942	LINCOLN 32,600	JEFFERSON 29,600 WAR-TIME SILV. P 27,600	MERCURY 22,329	WASHINGTON 21,123	WALKING LIBERTY 21,120
1950	51,386	51,386	51,386	51,386	51,386
1951	57,500	57,500	57,500	57,500	57,500
1952	81,980	81,980	81,980	81,980	81,980
1953	128,800	128,800	128,800	128,800	128,800
1954	233,300	233,300	233,300	233,300	233,300
1955	378,200	378,200	378,200	378,200	378,200
1956	669,384	669,384	669,384	669,384	669,384
1957					
1958					
1959					
1960					
1961					
1962					
1963					
1964					
1965					
1966					
1967					
1968					



DATE	2¢	3¢		HALF DIME	TRADE DOLLAR	SILVER DOLLAR	
		(SMALL SILVER)	(LARGE NICKEL)				
							DATE
1863	NONE	460	NONE	460		460	1890
1864	<small>SMALL MOTTO</small> 20 450	470	NONE	470		470	1891
1865	500	500	500	500	E	500	1892
1866	725	725	725	725	Z	725	1893
1867	625	625	625	625	O	625	1894
1868	600	600	600	600	Z	600	1895
1869	600	600	600	600		600	1896
1870	1,000	1,000	1,000	1,000		1,000	1897
1871	960	960	960	960		960	1898
1872	950	950	950	950		950	1899
1873	600	600	1,100	600	600	600	1900
1874			700		700	NONE	1901
1875			700		700	NONE	1902
1876			1,150		1,150	NONE	1903
1877			510		510	NONE	1904
1878			2,350		900	NOTE-F	
1879			3,200		1,541	650	
1880	E	E	3,955	E	1,987	1,355	1921
1881	Z	Z	3,575	Z	960	975	
1882	O	O	3,100	O	1,097	1,100	
1883	Z	Z	6,609	Z	979	1,039	
1884			3,942		10	875	1875
1885			3,790		5	930	1876
1886			4,290		E	886	1877
1887			2,960	"E"	Z	710	1878
1888			4,582		O	800	
1889			3,436		Z	811	
						CONT'D.	

HCB 10-57

NOTE "E" < 87/86 = 1,400 "F" < 7-TAIL FEATHERS = 250  
 87 = 1,560 8-T.F. = 450 7-T.F./8 T.F. = 300 } TOTAL = 1,000



DATE	G O L D						DATE	G O L D			
	\$1	\$2½	\$3	\$5	\$10	\$20		\$2½	\$5	\$10	\$20
		QUARTER EAGLE		HALF EAGLE	EAGLE	DOUBLE EAGLE		QUARTER EAGLE	HALF EAGLE	EAGLE	DOUBLE EAGLE
1863		30	39				1890	93	88	63	55
1864							1891	80	53	48	52
1865	25	25	25	25	25	25	1892	105	92	72	93
1866	30	30	30	30	30	30	1893	106	77	55	59
1867	50	50	50	50	50	50	1894	122	75	43	50
1868	25	25	25	25	25	25	1895	119	81	56	51
1869	25	25	25	25	25	25	1896	132	103	78	128
1870	35	35	35	35	35	35	1897	136	83	69	76
1871	30	30	30	30	30	30	1898	165	75	67	75
1872	30	30	30	30	30	30	1899	150	99	86	84
1873	25	25	25	25	25	25	1900	205	230	120	124
1874	20	20	20	20	20	20	1901	233	140	85	96
1875	20	20	20	20	20	20	1902	193	162	113	114
1876	45	45	45	45	45	45	1903	197	154	96	158
1877	20	20	20	20	20	20	1904	170	136	108	98
1878	20	20	20	20	20	20	1905	144	108	86	92
1879	30	30	30	30	30	30	1906	160	85	77	94
1880	36	36	36	36	36	36	1907	154	92	74	"G" 78
1881	40	40	40	40	40	40					
1882	40	40	40	40	40	40	1908	236	167	116	101
1883	40	40	40	40	40	40	1909	139	78	74	67
1884	976	43	76	18	15	41	1910	682	250	204	167
1885	1,049	87	109	66	65	77	1911	191	139	95	100
1886	1,016	88	142	72	60	106	1912	197	144	83	74
1887	1,043	122	160	87	80	121	1913	165	99	71	58
1888	457	92	85	94	72	102	1914	117	125	50	70
1889	1,779	48	129	45	45	41	1915	100	75	75	50
							1916	N	O	N	E



# Encased Coins



**Final Authority**  
**Antiques & Collectibles**  
2543 Penn Avenue  
Pittsburgh, Pa. 15222  
412/281-1488

Richard J. Crosby

*James F. H. Jr.*



## Encased Coins

by Michael L. Kolman

The idea of encasing coins in frames with advertising probably owes its origin to the encased postage stamps issued during the Civil War. During the early part of the war, coin hoarding became so prevalent that merchants resorted to using postage stamps for small change. Due to their fragile nature, the stamps quickly became soiled and worn. An early attempt at solving this problem was to put them in envelopes and thus lengthen their life. This proved impractical since each person who was given an envelope had to reopen it to verify its contents.

John Gault's idea was to encase stamps in round brass frames and cover the stamps with clear pieces of mica; the resultant product would resemble coins. He first went to the government and proposed that, to cover the cost of the frames, he be sold stamps at a discount. This request was refused, so his next move was to solicit merchants to pay for advertising on the backs of the frames. Although his idea had merit, sales were slim and hence encased postage stamps are rare today.

During this same period merchants started using Civil War tokens. The idea of making a token which resembled a cent and circulated as a cent (and also included the advertisement of the issuing merchant) quickly became very popular. Eventually the widespread usage of these tokens was curtailed by restrictive laws.

Of course tokens continued to be struck, but with the demise of the Civil War token a great era was gone until about 1900, when a whole new idea was born again.

I have mentioned John Gault's invention as a possibility for the idea of the encased coin, and I have brought up Civil War tokens, which were circulated in huge numbers, to show a comparison to the thousands of different encased Indian and Lincoln cents which have been issued.

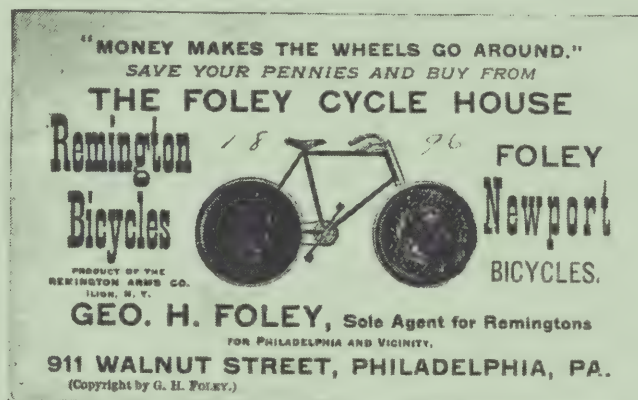
Much has been written about encased postage stamps and, indeed, if a new variety were to surface it would be a major event. The same holds true for Civil War tokens. In contrast, encased coins remain practically a virgin field for collectors and researchers. Hence the reason for this article. Hopefully it will result in new discoveries being reported, and perhaps more collectors will become interested in this specialty.

Early encased coins were usually encased in aluminum rings, but other materials such as cardboard, wood, and hard rubber were also used. Later, pieces were also made with brass, plastic, leather pouches, and lucite embedments; other combinations probably also exist.

One way of collecting pieces is by type of coin; in addition to the common Indian and Lincoln cents,

they were issued with large cents, nickels, dimes, quarters, half dollars, and dollars. A few rare types were even made with gold coins. There are also many with Canadian and other foreign coins. Another collecting possibility is by city or state. Unlike Civil War tokens, encasements come from all states and a great number of large and small cities.

When did this era start? Of course no one knows for sure, but for now I will say that the encased coin started on 18 April 1896, with a most novel card issued by Geo. H. Foley, a Philadelphia merchant, to advertise his agency for Remington bicycles. This 3 x 4½ inch card, with its slogan "Money makes the wheels go around" depicts a bicycle, with two Indian head cents inset for wheels. The date, "Apl 18 - '96" is penned on the back of the card.



Geo. H. Foley, a Philadelphia merchant who operated The Foley Cycle House, issued this rare advertising card in 1896. Two Indian cents are encased for the bicycle's wheels.

What a great idea — encase coins in a business card! Few people keep a business card, but put coins in it and not only does it become an eye catcher but nobody throws good money away, so the card will be kept. Today this card would fit nicely in many categories of exnumia. Collectors of Pennsylvania, and especially Philadelphia, items would want it, as would collectors of bicycle or gun exnumia (as the card says, Remington bicycles were manufactured by the Remington Arms Co. of Ilion, New York). Researchers might enjoy walking down to 911 Walnut Street to see what stands there today. Who knows, just maybe the Foley Cycle House still exists!

In more than twenty years of collecting encasements I have never found or heard of a duplicate of the Foley card, but with the printing of this article perhaps more will turn up. I'm sure hundreds of them



were made, but also I'm sure a large number were destroyed; after all, what boy would want to keep one when those two cents would buy a whole handful of jaw breakers.

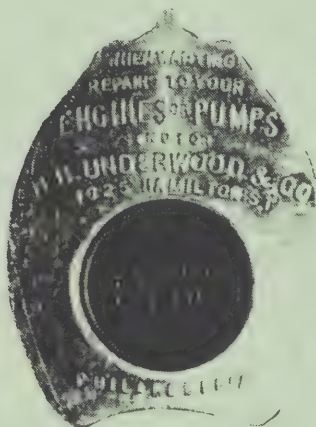
Manufacturers of advertising novelties soon came up with the idea of encasing cents in aluminum frames. The cent served as an eye catcher, and the frame provided space for the merchant's advertisement. And, since it was harder to get the cent out of an aluminum frame than a cardboard advertisement, it was more likely to be kept. Unfortunately, over the years I have seen many empty encasements, so I'm afraid that with the invention of the gumball machine, etc., many of these pieces were lost forever. Also, with the coming of the 1929-1933 depression, a lot of people that had kept the old encasements as souvenirs and good luck pieces, took a second look and decided a loaf of bread looked better.

Many encasements have, in addition to advertisements on one side, legends such as "keep me and never go broke" or "keep me I am your mascot" on the other side. With the chamber pot shaped encasements, the legend might be "a pot full of money" or "go way back and sit down." Those issues of banks frequently refer to "luck" or "thrift." Such sayings were added inducements for possessors of the pieces to keep them.

Having given this brief introduction to the fascinating field of encasements, the remainder of this article will be devoted to illustrating and describing many of the different types of encased coins.



Illustrated here are some of the "standard" shapes of encased Indian cents. For general information I should mention that most encased cents in this category are worth in the \$15 to \$25 range. Naturally there are many variables which could make a piece worth less or much more.



H.B. Underwood,  
Engines or Pumps  
Philadelphia, PA  
1900 cent  
wishbone shape; no hole



Kast's Good Shoes  
San Francisco, CA  
1901 cent  
wishbone shape; holed

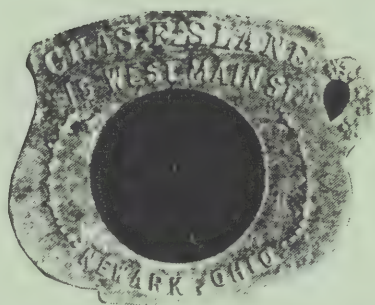


National Tailors  
E. Liverpool, OH  
1906 cent  
horseshoe shape



Pan-American Exposition  
1901 cent  
horseshoe shape: square bottom





Chas. F. Slane  
Newark, OH  
1904 cent  
pot shape



Kolb's Bakery  
"Teddy Bear" Bread  
Philadelphia, PA  
1908 cent



Manistee County  
Savings Bank  
1907 cent  
round

Here are two scarce heart shaped encased Indian cents.



Transvaal Penny League  
Chicago, IL  
1901 cent

Next we have two of the more unusual shapes of encased Indian cents. Some of these are worth \$25 and up, with a few being in the \$100 plus range. Let's start with the Teddy Bears. What coldhearted collector would refuse to add one of these to his collection?



Souvenir of  
Niagara Falls  
1907 cent



C.M. Guggenheimer  
Lynchburg, VA  
1901 cent

Three interesting round Indian encased cents. Note the heart design on the Russell Sage piece.





Alaska-Yukon-Pacific  
Exposition  
Seattle, WA  
1909 cent



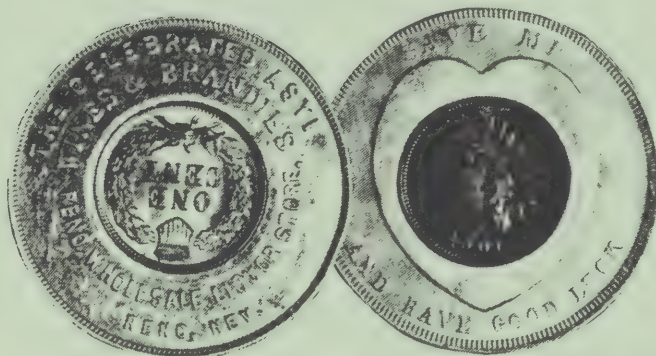
St. Louis World's Fair  
St. Louis, MO 1904



Russell Sage's  
Lucky Penny  
1901 cent



Milwaukee Harvester Co.  
Milwaukee, WI



Reno Wholesale  
Liquor Store  
Reno, NV  
1901 cent

This next group illustrates some seldom seen  
Indian encased cents.



Souvenir of the San Francisco  
Earthquake & Fire, 1906, Taken  
From The Ruins — "Badly  
Disfigured But Still In The Ring"

These "Half Cents" are very unusual. The two Milwaukee Harvester Co. pieces illustrated below have different size lettering. Some collectors may be interested to know that there are quite a few varieties such as this. Also, some issuers used a round encasement one time and a different shape another time. Or, some pieces were issued with an Indian cent, and later with a Lincoln cent.





Another variety of St. Louis World's Fair. Very few Indian cents were used in bell shaped encasements.



These cents were set off-center in their encasements. One advertises Worcester Salt, and the other is an issue of mayoral candidate Edwin Fiske.



Chic's Place Cincinnati, OH Notice the legend "Keep Me Clean and I'll Not Tell What I've Seen," and also the legs around the 1902 cent.



Use Star Light Worsteds Weston & Hill.

This is a capped Indian cent, with a partial mica cover over eight different types of threads.

Notice the interesting legends on these encased Indian cents from the Lewis and Clark Exposition, held at Portland, Oregon in 1905.



"A GOOD (S)CENT ON FORTUNE"  
"Never Guilty When In-A-Cent"



This "SOU-VEENOR" is made of wood.



Instead of a cent, this encasement houses a token with the Lord's Prayer on the reverse.



Celluloid pocket mirrors with encased Indian cents are very popular with collectors.



Eagle Hall  
Columbia, PA  
1902 cent



The South Cleveland Banking Co.  
Cleveland, OH  
1908 cent



The C.G. Braxmar Company  
New York City  
"Good Luck To You In 1902."  
On this piece the cent, which was probable unc., was taken out and replaced with a worn cent.



Hauger & Kibler's  
Columbus, Ohio  
Even though the inscription says "Good Luck To You In 1906," this one has a 1908 cent, an indication that they were made for several years.



Shulman's Standard System.  
Another "Suits \$9.99" type. This one has a street address, so the city of issue should be easy to identify.

As opposed to mirror backs, these button types have the cent as the obverse and the advertisement on the reverse.



Two standard obverses





First National Bank of Millsboro  
1904 cent

The Fashion  
Minneapolis, MN  
1903 cent



The Lacy  
San Francisco, CA  
1904 cent

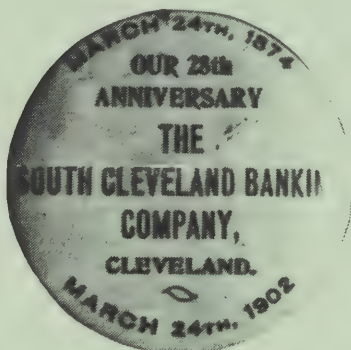


Mountain City Stove Co.  
Chattanooga, TN  
1902 cent

The next two are among my personal favorites in the entire collection.



J.H. Friedenwald & Co.  
Baltimore, MD  
1902 cent  
"A Barrel of Whiskey  
For \$3.00."



South Cleveland  
Banking Company  
Cleveland, OH  
1902 cent

I remember back when grandpa talked of the good old days, and I'm sure he wasn't thinking about the \$9.99 suits!



Wellman & Matheis  
Toledo, OH



"The Wellman Casket Lowering Device Safer than Pall Bearers."  
Note the clever obverse legend,  
"Cent Down The Last Time And Sent Right."

When the Pan-American Exposition was held at Buffalo, New York in 1901, the name "Pan-Am" naturally suggested frying pans.



The word "Souvenir" is on the handle of this brass frying pan. There is a stick pin at the end of the handle, so it could be worn.



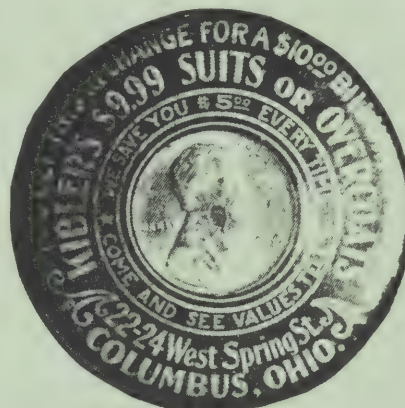
On this piece the handle has been broken off; it should be about three times as long, with the wording "Buffalo, N.Y." on it. Most examples found have broken handles. With a complete handle, it is worth at least twice as much.



These rare vulcanite "poker chip" types have the encased cent on the

obverse. The reverse has a paper inset illustrating the Temple of Music.

Let's now move on to Lincoln cents. First we will see some of the mirror backs with the new Lincoln cent. The new design definitely renewed an interest in encasing coins, as can be seen by the many more advertisers using 1909 Lincoln cents than 1909 Indians.



Kibler's \$9.99 Suits  
Columbus, Oh  
1910 cent

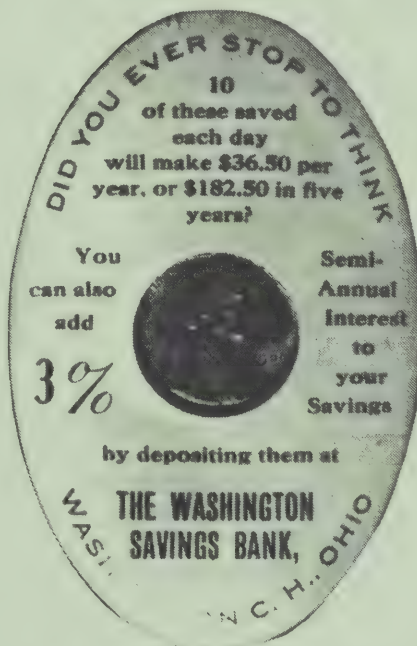


Another Kibler's,  
this one from  
Dayton, OH  
1910 cent





Chas C. Hauger Co.  
 "Your Lucky Change"  
 1926 cent



The Washington Savings Bank  
 Washington C.H. (Court House), OH  
 1909 cent



The Little Fur Shop  
 Chicago, IL  
 1923 cent



New Hotel Madden  
 Glens Falls, NY  
 "We Send Everyone Away Happy."  
 1909 cent



Rappal Bros.  
 Chicago, IL  
 1909 cent

Lincoln cents were also issued in brass frames. And why not — the color of brass looks like gold, so it's another eye catcher. Brass is not expensive, so I'm a little surprised that more pieces were not manufactured with it.



Farmers Lumber Co.  
 Lawton, OK  
 1949 cent





Gold Seal Milk  
Western Maryland Dairy  
1939 cent



Falconer's Furniture  
60th Anniversary  
1948-D cent



West Erie Plaza  
Erie, PA  
1952-D cent



White Line Laundry Co.  
1949 cent



Stork Club  
New York City  
1948 cent



The Osborne Coinage Co.  
Cincinnati, OH  
1948-D cent



The Little White House  
Warm Springs, GA  
1948D cent



Youngstown Kitchens by Mullins  
1948 cent





Ernst Seidelmann Corporation  
New York, NY  
"Since 1900"  
1948 cent



Ridgewood Savings Bank  
1921-1946  
1946 cent  
By this year very few encased  
mirrors were still being issued.

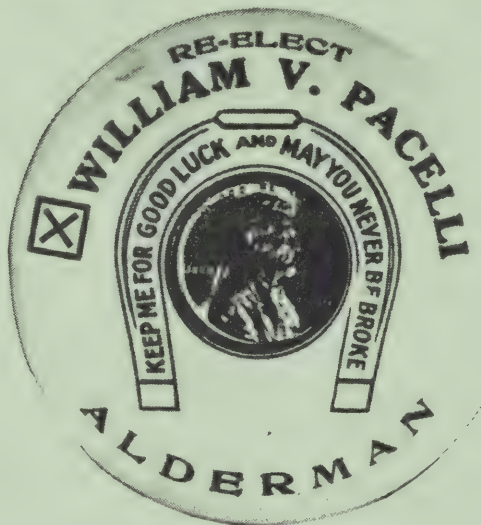


Sear's Service Must Shine in '49  
"Keep Me Shiny"  
1936 cent



Beau Brummell Ties  
1947 cent  
clear plastic frame

Here we have a varied selection of Lincoln en-  
cased cents.



William V. Pacelli  
Alderman  
1930 cent  
mirror back

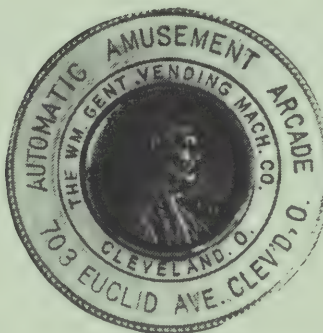


No issuer's name;  
Perhaps a salesman's sample.  
1950 cent  
red plastic frame

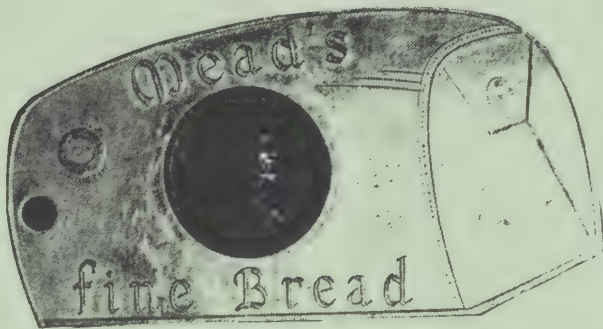




**Doubleday Books Records**  
1950 cent  
Frame is engine-turned to resemble a record.



**The Wm. Gent. Vending Mach. Co.**  
Automatic Amusement Arcade  
Cleveland, OH  
1917 cent  
Lettering incuse  
I wonder how many automatic machines they had in 1917?



**Mead's Fine Bread**  
1949 cent  
Encasement is in the shape of a loaf of bread.



**Taylor Hall Welding Corp.**  
Worcester, MA  
1937 cent  
Lettering is incuse, on a steel frame.



**Greenduck Co.**  
Chicago, IL  
No coin encased; perhaps a salesman's sample.

There is no way to finish the Lincoln cent section without the mention of a man named Earl Fankhauser from Fort Wayne, Indiana who called himself "The Penny Man." He had the dies and machinery to produce encased coins, and boy did he! For a period of years he went to coin shows and talked coin dealers into issuing encased cents. He probably went to every merchant in Fort Wayne to sell them on the idea, and he would talk to anyone about making an encased coin who would stop to listen.

Fankhauser would charge, say, a price of \$75.00 to make a die, and then charge perhaps \$55.00 per hundred to make the coins. I have no idea how many different pieces he produced, but it has to be in the hundreds and five hundred plus would not surprise me. Illustrated are a few examples of his work. My





opinion is that these should not be valued too high at the present time; probably \$1.00 each would be plenty. However, many of them have been destroyed and just pitched out, so no matter what encased coins you have, please treat them with respect. As I said earlier, this is still a "virgin field" and someday there may be a research catalog issued. Then what looks like a rather common piece may turn out to be a rarity.

Next we look at a few encased nickels.



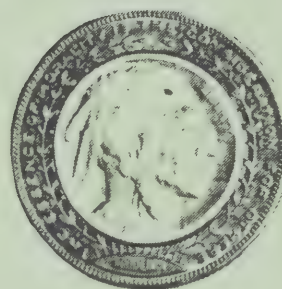
Hall & McCreary  
Chicago, IL  
1913 nickel  
brass frame



Watt Shipp  
Salem, OR  
1908 nickel



The Paris Restaurant  
Chicago, IL  
1913 nickel



"The Essence of Morality is the  
Grand Council North American  
1918 nickel  
brass frame



K T 32 Triennial Conclave  
Denver, CO  
1913-D nickel  
brass frame  
"Sachs-Lawlor M&M Co. Denver,  
Colo." incuse on reverse.



Jefferson Jubilee And Democratic  
National Conference. May 1950.  
Chicago, IL  
1950 nickel  
brass frame





The Traffic Club of Minneapolis  
1925 nickel  
brass frame



Meier T.V. Center  
Fort Wayne, IN  
1958 nickel



Grand Council North American  
Indian  
Denver, CO  
1915 nickel  
brass frame; arrowhead shape,  
made by Sachs-Lawlor Co.



Westerner  
Santa Ana, CA  
Buffalo nickel  
Laminated cardboard frame



COINage Coin Mart  
Santa Ana, CA  
1936-S nickel  
rectangular; laminated  
cardboard frame



County Trust Co. of Maryland  
Annapolis, MD  
"Merry Christmas"  
1954-D nickel

As with the nickels, there are far fewer encased  
dimes than cents.





"The Essence of Morality is the  
Consideration For Others" 1934  
1929-D dime  
brass frame



Virginia Mirror Co.  
Martinsville, VA  
1914-1939  
1939 dime  
brass frame



The Fankhausers  
Fort Wayne, IN  
1964-D dime



March of Dimes  
1943 dime  
blue plastic frame  
Reverse depicts  
Franklin D. Roosevelt



March of Dimes  
"Polio Fighter 1953"  
1951 dime  
brass frame

A selection of encased quarters.

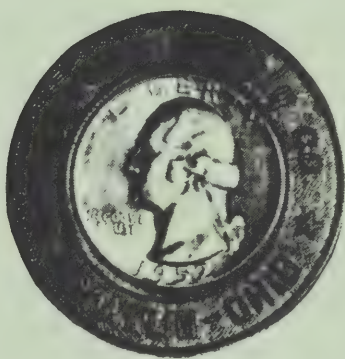


Metal Arts Co., Inc.  
"bronze craft line"  
1943 quarter  
bronze frame

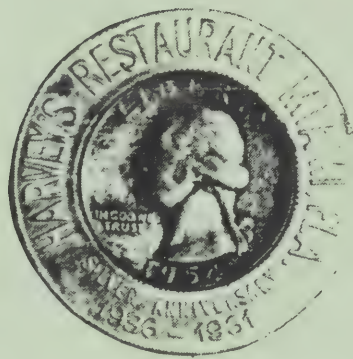


William M. Bird & Co., Inc.  
Charleston, SC  
1955 quarter  
bronze frame





Fedders Supply Co.  
Franklin, OH  
"25th Anniversary"  
1952 quarter  
bronze frame



Harvey's Restaurant  
Miami, FL  
1936-1961  
1954 quarter



Variety Club of Philadelphia  
"The Heart of Show Business"  
25th Anniversary 1960  
1959 quarter  
nickel frame



American Savings  
Detroit, MI  
"8th Anniversary 1955"  
1954 quarter  
bronze frame



Ohio Dairy Products Ass'n  
"Silver Anniversary"  
1941 quarter  
oxidized nickel frame



Riverside Park  
1941-1966  
1941 quarter  
embedded in clear lucite





First Federal Savings and Loan  
Association of Broward County  
1933-1958  
1958-D quarter



Time  
The Weekly News  
Magazine  
1923-1948  
1948 quarter  
nickel frame



"The Essence of Morality is the  
Consideration For Others"  
(date worn off quarter)  
brass frame



AGMR  
Silver Anniversary  
1928-1953  
1952 quarter  
on money clip



Aragon Ballroom  
Lick Pier  
Ocean Park  
1945 half  
red plastic frame



Encased half dollars are all scarce, and the rarest standard type coin. One would think that encased dollars would be rarer, but this is not the case. Note: The Dr. E.L. Thirlby and the Vandeviers encased half dollars were trial pieces; only two of each were made and the orders were then refused.



Vandevors  
Golden Jubilee Year  
1904-1954  
1954-D half  
bronze frame



Sam Fox Publishing Co. Inc.  
50th Anniversary  
1906-1956  
1956 half  
bronze frame



W.T. Grant Company  
50th Anniversary  
1906-1956  
1906-0 half  
embedded in clear lucite



Dr. E.L. Thirlby  
50 Yrs. of Medical Service  
1903-1953  
1953-D half  
brass frame



The Peerless Beverage Company  
Pabst Blue Ribbon  
1952 half  
brass frame

Encased dollars are all scarce. The two usually encountered types are the Buick and Calvert Distillers.

Back about 1960 I picked up a Buick dollar. At that time, just like many others, I had a few encased cents thrown in the bottom of a junk box. But the encased dollar caught my fancy, so at a coin show I went over to an old dealer friend, Bill Ross, from Pittsburgh, Pa., who dealt a lot in medals and tokens. We talked about encased coins, and when I mentioned that I had picked up this encased dollar he told me that there was a second type; he couldn't remember the name, but it was issued by some kind of whiskey company.

Well now, I thought, I would look for it and have both types. A few months later, by looking and



Buick  
1889 dollar  
brass frame



talking, I did come up with the Calvert piece. At the time I had a dream that maybe there was a quarter and half encased to make up a type set. But with the knowledge that I owned both types of dollars, I figured I knew just about everything there was to know about encased coins. Anytime someone would mention an encased dollar I would answer, "which one, the Buick or the Calvert?" You can imagine my surprise when one day a guy said "no, this one is different." Today I just say, "let's see it."



Buick 1940  
"Red" Curtice  
1898-0 dollar  
brass frame



Calvert Distillers Corp.  
New York, NY  
1879 dollar  
brass frame



Schenley  
1924 dollar  
brass frame  
also exists with gold wash and raised rim



Tatham Laird and Kudner Inc.  
"First Anniversary"  
1883 dollar  
black lucite frame  
back dated May 28, 1966





Ingersoll-Rand Air Engineering  
1878 dollar  
embedded in clear lucite



Retail Merchants Association  
February 12, 1946  
1921 dollar  
steel frame



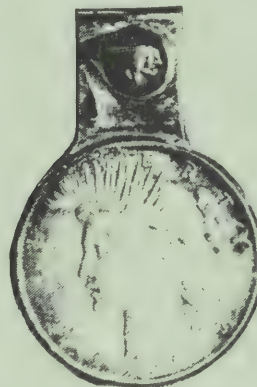
DX Super Boron  
1963  
1901-0 dollar



Republican Dinner  
Nassau 1962  
1882 Dollar  
embedded in clear lucite



Cutty Sark Scotch Whisky  
1884-0 Dollar  
White plastic frame

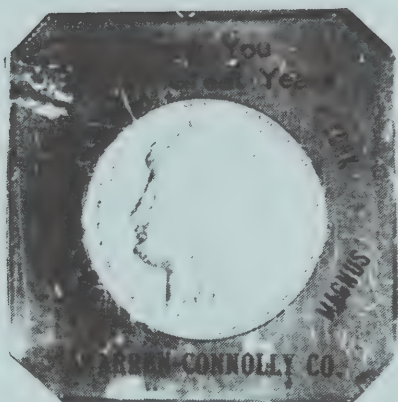


Pontiac  
1922 dollar  
"Dollar For Dollar You Can't Beat A Pontiac" on reverse, steel money clip

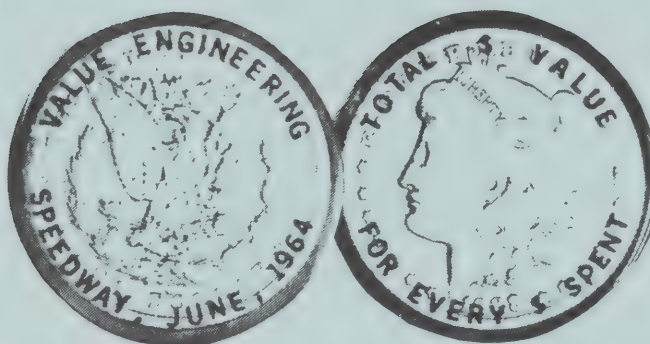


Judy Bond  
1922-1952  
1924 dollar  
embedded in clear lucite





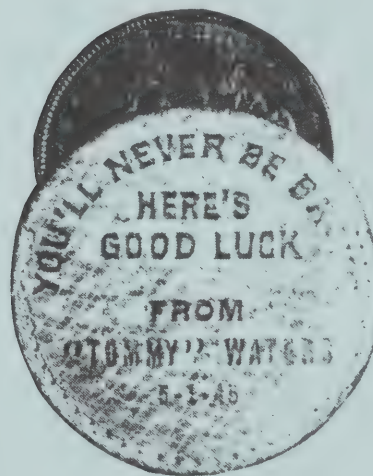
Warren-Connolly Co.  
"25 Great Years"  
1901-0 dollar  
embedded in clear lucite



Value Engineering  
Speedway, June 1964  
1898-0 dollar  
embedded in clear lucite



Olden Camera  
New York, NY  
steel frame  
varieties exist with Morgan and  
Peace dollars; flat and rounded rims



"Tommy" Waters  
5-1-45  
leather pouch with 1921 dollar



Consolidated Foods Corporation  
Silver Anniversary 1964  
1923 dollar  
black plastic frame



Brown & Bigelow  
St. Paul, MN  
leather pouch with 1896 dollar

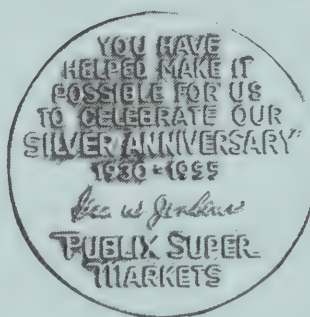




R.A. "Bob" Perrott  
Brunswick, GA  
"Good Luck Kit"  
1922 dollar  
clear plastic frame



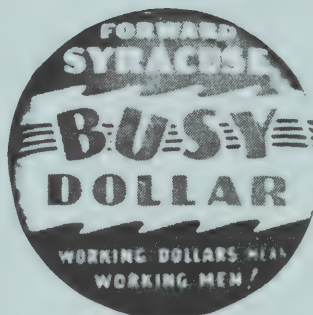
New Holland Producers  
1878-CC dollar  
embedded in clear lucite, along with  
two miniature fishing lures



Publix Super Markets  
Silver Anniversary 1955  
1922 dollar  
steel frame

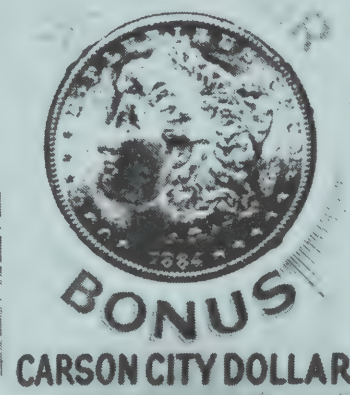


Harrah's Club  
Reno and Lake Tahoe, NV  
1921 dollar  
steel frame



Forward Syracuse "Busy Dollar"  
1880 dollar  
celluloid frame  
No doubt issued circa 1933, as the  
wording used is of the same type as  
depression scrip.

## California Club



California Club  
Souvenir Bonus  
1884-CC dollar  
laminated cardboard frame





Hotel Last Frontier  
Las Vegas, NV  
1923 dollar  
steel frame



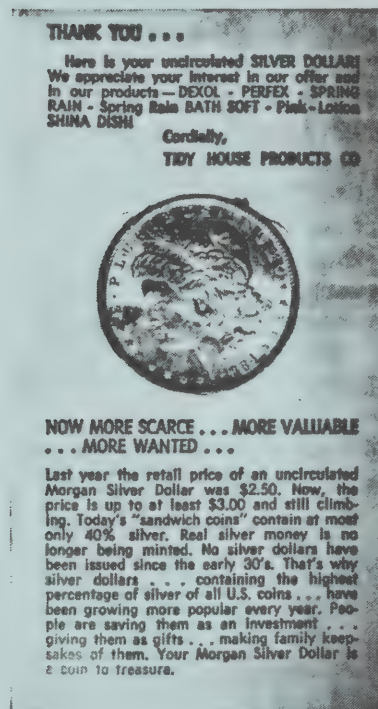
Family Weekly  
1921 dollar  
black plastic frame



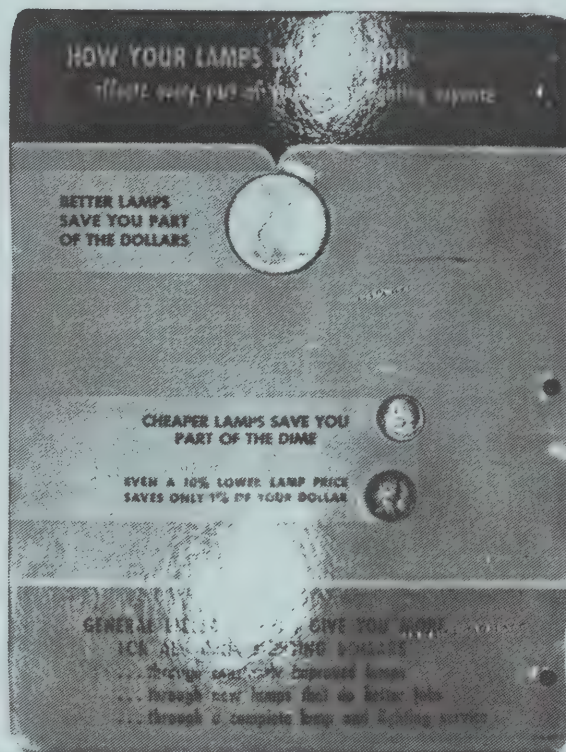
First Federal Savings and Loan  
Association of Chicago  
1923 dollar  
steel frame



1960 Olympics  
Squaw Valley, CA  
1923 dollar  
steel frame



Tidy House Products Co. An un-  
circulated 1884-0 dollar in a cheap  
cardboard holder with no covering. I  
doubt that many were saved.



Reverse of General Electric frame.  
As with the Tidy House piece, these coins are



Well, now that I've mentioned the gold Pan-Pac set, let's look at a few of the gold encased pieces. All are rare, and if you come by one it probably is unique. Others were probably made of each of the three illustrated pieces but, of course, they would have been issued to other people. So each is unique in this way.



The Traffic Club of Minneapolis  
1879 five dollar gold  
brass frame  
awarded to John L. Losie



Northwestern States Portland Cement Co.  
1885-S ten dollar gold  
14K gold frame  
awarded to A.P. Olson for "Ten Years Loyal and Faithful Service"



This Northwestern States Portland Cement Co. piece has a 1904-S twenty dollar gold in a 14K gold frame. A.P. Olson received it for "Twenty Years Loyal and Faithful Service"

Here we have a few encased pieces with odd denomination coins or tokens.



William A. Muller & Co.  
Boston, MA  
1847 large cent  
steel frame  
lettering incuse



Kate's Tavern  
Chicago Ave.  
1874 three cent nickel  
encased in plastic



Pan-American Exposition  
Buffalo, NY  
copper token in aluminum frame  
Note the reverse inscription —  
"Keep Me And You Will Always Be Broke."



Club Bar 1950  
18th & Myrtle  
Brass "Aquarius" token  
aluminum frame





Employee's Loan & Finance Corp.  
1963-D cent capped in celluloid  
frame



Robert Kirk, Ltd.  
San Francisco, CA  
1949 English half penny  
brass frame

Now we will explore the "gray area" of encased coins. What is an encased coin, and what "sort of" is and "sort of" isn't? Since the previously illustrated Employee's Loan & Finance Corp. piece is definitely a button type encased coin, let's look at other "capped" cents. Some capped cents easily come loose, but each of these Admiral Byrd pieces came in a cardboard frame of sorts, and the caps were plated with copper, gold, or silver. They should probably be considered encased cents. But what about some of the other capped cents?



This set of Admiral Byrd cents is mounted in a plastic  
holder.



Harrah's Marina Hotel Casino  
No doubt this is just a gambling  
chip, but with a metal token in the  
center of a plastic encasement you  
have to look at it just like the Pan-  
Am piece. Therefore it probably  
qualifies as an encased piece.



Golden Strip  
Las Vegas, NV  
A silver dollar capped in a metal  
frame. Probably this is more of a  
pocket piece.



Jerusalem  
A silver dollar capped in a metal frame  
Cute, but still a pocket piece.



Wagon Wheel Lodge  
Silver Dollar Bar  
Rockton, IL

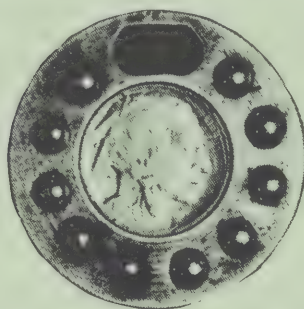


A paper sticker on a silver dollar.  
This is an advertising piece, not an  
encased coin.



World's Columbian Exposition  
Chicago, IL 1892

A paper ticket encased in an  
aluminum medal.  
More a souvenir; not part of the  
encased series.



Buffalo nickel encased in a brass  
frame, with ball bearings around. I  
wish this had a name on it; probably  
it was used as a watch fob.



Columbian Exposition 1892  
Columbian Exposition half dollar  
encased and hung on a ribbon with  
"Chicago Day" top bar. I consider

this an expo souvenir, not an en-  
cased coin.



1906 two and a half dollar gold coin  
encased in a 1904 quarter, with a  
portrait on the reverse. A coin  
encased in a coin sounds good, but it  
can't belong in the series.



Why this was done is a real mystery.  
A one dollar gold coin embedded in  
a Mexican 8 real coin, with a Civil  
War token embedded on the  
reverse, is nice to look at, but not an  
encasement.

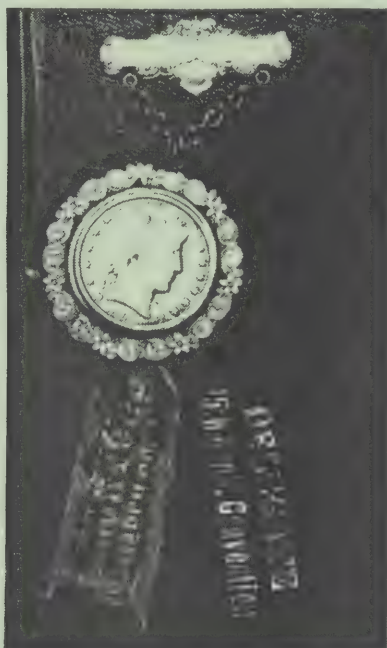


1904 quarter in a very ornate frame,  
probably made to be worn as a pin.  
Too nice to be an encased? The back  
is marked "Whitehead and Hoag  
Co. Newark, N.J. Pat. Appl'd For."



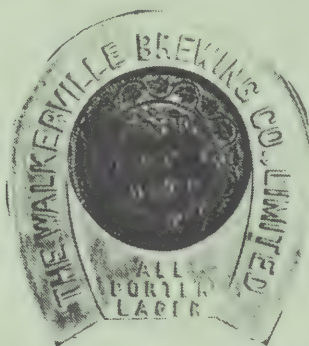


"One of the First Coins Made in Canada"  
1908 cent  
brass frame; blue enamel  
Round varieties of this exist, in white and blue enamel



A 1907 half dollar encased in a convention badge; an out and out phony, since someone removed a button and replaced it with the half.

The series of foreign encased coins is an interesting and diverse one. First we have a group of Canadian coins.



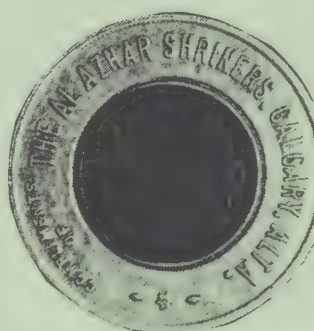
The Walkerville Brewing Co., Limited  
1900 cent



The Calgary Saddlery Co. Ltd.  
1908 U.S. cent



Jas. A. Ogilvy's Limited "83ieme Anniversaire"  
1949 cent



The Al Azhar Shriners  
Calgary, Alta.  
1913 cent

General Motors of Canada, Limited  
"Bet Your Last Dime On Buick In 1940"  
1939 dime  
brass frame



"You Can Bet Your Bottom Dollar On Buick In 1940"  
1939 dollar  
brass frame

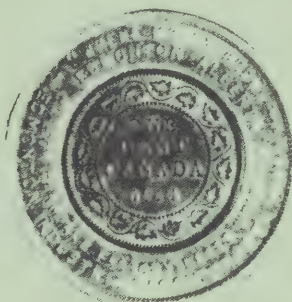




Edmonton Al Azhar Shrine Club  
Edmonton - Alberta  
1914 cent



Windsor Canadian  
Imported Whiskey  
1964 cent



Edmonton Industrial Assn.  
Edmonton - Alberta  
1914 cent



Elizabeth II, Queen of Canada  
Coronation June 2 1953  
1953 cent



Kay's Coin Shop  
Windsor, Ontario  
1963 cent



Banque Eastern Townships  
French Canadian  
English six pence in celluloid frame

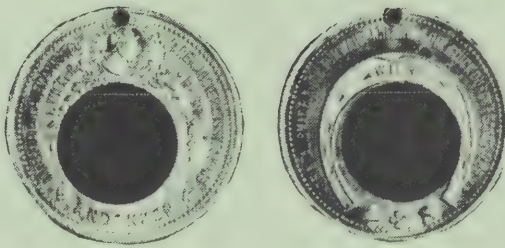


Louie Biro  
"Gold Leaf Tobacco Farm"  
Princeton, Ontario  
1963-D U.S. cent

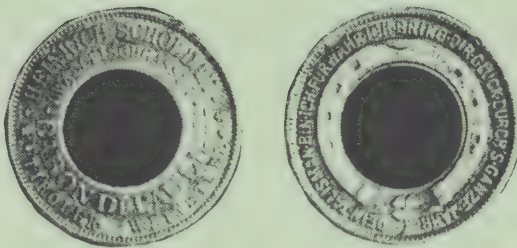


"Visit Us In Hamilton Canada"  
1919 cent

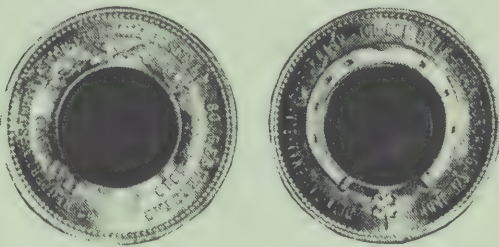




Austria Merchants Day  
1914 1 heller



Heinrich Schodan  
1903 1 heller



Kaiser Franz Josef  
Good Luck 1910  
1910 1 heller

Next a few pieces from Austria.

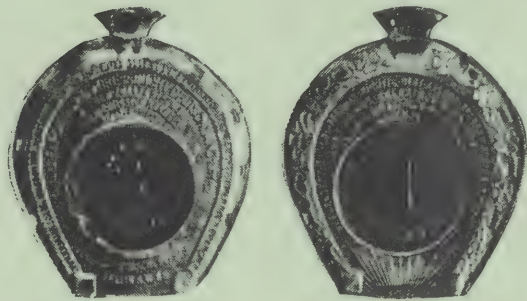


St. Hubertus Restaurant  
1928 1 groschen

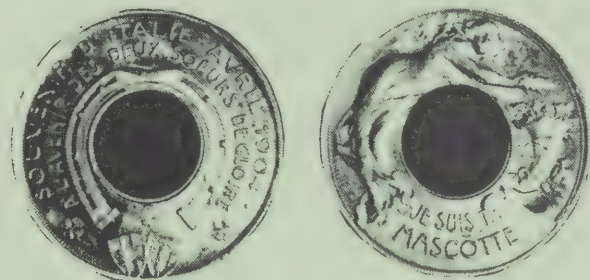
And finally a variety of encased coins from other countries.



Smith Premier Typewriter  
London, England  
1901 farthing



Verlagv. Laubsch & Everth  
Berlin, Germany  
1906 pfennig

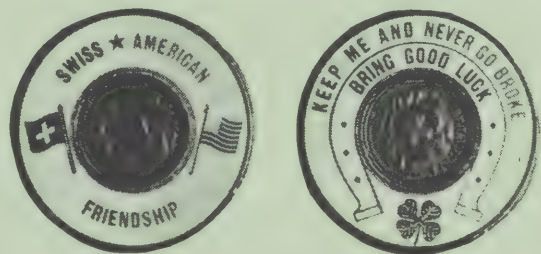


Souvenir of Italy  
1904

A beautiful piece, with an encased copper token in an aluminum frame.



M. Jesurum & Co.  
Venice, Italy  
1904 centesimo  
brass frame



Swiss American Friendship  
Switzerland  
1936 rappen  
aluminum frame





Reincorporacion Internacional De Espana  
Barcelona, Spain  
5 pesetas  
copper frame



The American Swiss Watch Co.  
Cape Town, South Africa  
1938 English farthing



J. Chr. Jespersen  
St. Thomas, Danish West Indies  
1902 ore of Denmark  
This is a rare encased coin!



Oberammergau Passion 1930  
Germany  
1930 reichspfennig

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It is my hope that encased coin collectors will find this article of interest, and perhaps other readers will see that the encased coin is an entire field unto itself. If you have interesting pieces not illustrated herein, I would like to hear from you. My address is 6831 Pearl Road, Middleburg Hts., Ohio 44130.



# The S & L Mystery. by Larry Dziubek

## PROLOGUE

The first mention of the S & L token was in the " Check List of U.S. Transportation Tokens" by Bernard Morgenthau in 1944. The listing was as follows:

**SUNBURY, PA. S & L Bridge 2 / Blank [ later it was listed as 23mm Brass ]**

My first introduction to this token was on 7-27-1979 when Ray Byrne paid \$ 265.00 for an example that was donated to the club auction by a dealer-member who acquired it at his local coin shop. Ray told me personally that the reason he was so keen to get this token was because he was sure it was really a Pittsburgh token; and he thought he could prove it was from the Sharpsburg bridge, which was just a couple miles from where he lived. Ray's health deteriorated and he never was able to prove his theory before he passed away.

Several years later I attempted to report this to the A. V. A. and merely caused the listing of another variety. This was based on the report that my piece was 26 mm and had the name of the maker struck on the reverse. The maker was JAMES BOWN & SON / PITTSBURGH, PA. Mr. Bown was a gunsmith in Pittsburgh from 1848 where he and 25 employees made 4,000 rifles per year at the Enterprise Gun Works. From 1875 to 1890 he operated as James Bown & Son where they also made tokens, watch checks, and tool checks as an aside to guns, and continued until about 1885.

Act 27 of the 1837-38 Pa. Legislature granted Incorporation papers to the SHARPSBURG & LAWRENCEVILLE BRIDGE CO., and on March 13, 1838 the papers were signed. 1200 shares of stock at \$50.00 per share were to be sold and the bridge was to be opened within five years. In the documents the foot passenger fee was to be 2 cents ; a wagon with two horses was 15 cents; plus funerals, military, school children, and churchgoers would pass free. The north end of said bridge shall connect to the Pittsburgh & Butler Turnpike Road.

### 1st Bridge 1856-1864

In the Standard History of Pittsburgh, (1898) Erasmus Wilson wrote: " The Sharpsburg Bridge project, which had languished so long , was put in operation in 1855, and on 9-27-1856 , the bridge was thrown open to the public. Its construction at this time was due to the Lawrenceville and Sharpsburg Plank Road Co." This Road Company was incorporated on 4-14-1851. One would travel 5.4 miles from the point, through Lawrenceville, to arrive at the bridge, and turn North across the Allegheny and on toward Butler. This bridge was destroyed in 1864 by a huge fire, but was rebuilt the following year.

### 2nd Bridge 1865-1870

The second Sharpsburg Bridge lasted for five years. On 6-28-1870 lightening struck the Eclipse Oil Works which was located on the north end of the structure. 23,000 barrels of oil and 50 tons of paraffine wax were ignited and this resulted in much area damage, a few deaths, and the destruction of the bridge. There was over a \$50,000.00 loss, but the bridge was insured and was rebuilt in 1871.

### 3rd Bridge 1871-1911

It is not known how this bridge met its demise, but it was replaced by a new structure in 1911



## 4th Bridge 1911-1962

A new bridge of steel through the deck trusses opened to traffic in 1911. The flooring was of wooden ties laid on steel stringers. There was a 21 foot wide roadway, and two 7 foot wide sidewalks, standing over three piers. This bridge carried trolleys and streetcars, and in later years many trucks. This toll bridge was purchased by Allegheny County for \$324,923.80 and made free to the public on June 12, 1912. Nearly all bridges in the county were free by this time.

## 5th Bridge 1961-----

The new steel and concrete bridge was opened on 11-26-1961 and was named for Robert Fleming who served this area as an elected state official for many years. The old structure was razed in 1962

### NEW DISCOVERY OF 15c TOKEN

A rubbing of a 15c token from the S & L Bridge is shown at the end of this article. This, perhaps unique, token was located a block from the Allegheny City, PA. Market House where it was probably lost by a farmer who brought a wagon load of produce to the market. The letter punches are exactly the same as those on the 2c token, but no maker name is on the reverse. The brass piece is 30 X 24mm in size and holed for hanging or stringing.

### PENNSYLVANIA TAX LAWS OF INTEREST

While looking for evidence in state documents I discovered two tax laws that shed light on the existence of many transportation token issuing corporations. The first of these was a tax on Capital Stock. Beginning on 6-11-1840 all corporations must pay 1/2 mill on every dollar of dividends paid out to stockholders. In 1844 it was changed to 3 mills on the value of outstanding stock.

The second tax was one of 8 mills on the gross receipts of transportation companies payable to the Auditor General since 1866. Bridges, Ferrys, Turnpikes, and Street Railways all paid these taxes to the state and records were published in the Annual Reports of the Sect. of Internal Affairs and/or the Auditor General. For example, the following taxes were paid to the State by the Sharpsburg & Lawrenceville Bridge Co. which shows continual operation.

#### PA. TAX ON CORPORATE STOCK for S & L BRIDGE CO.

1875	\$ 375.25	1877	\$ 474.00	1878	\$ 551.44
1879	474.00	1880	553.00	1881	592.50
1882	237.00	1883	375.22	1884	454.25
1885	474.00	1886	592.50	1887	553.00
1888	474.00	1889	513.50	1890	434.50
1891	474.00	1892	474.00	1893	-----
1894	711.00	1895	686.50	1896	671.50
1897	632.00	1898	850.00	1899	-----
1900	850.00	1901	850.00	1902	717.58
1903	482.50	1904	482.50	1905	482.50
1906	600.00	1907	525.00	1908	575.00
1909	575.00	1910	575.00	1911	575.00



# ITEMS OF INTEREST

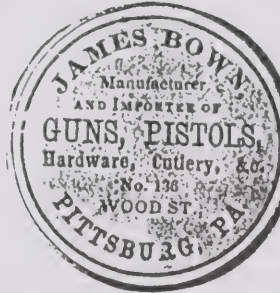
2c token

15c token





Ticket

Shellcard



Stock Certificate

No. *25*   4 Shares.

**LAWRENCEVILLE AND SHARPSBURGH PLANK ROAD COMPANY.**

This is to Certify, That *Archibald Sully* is entitled to *Four (Say 4)* Shares in the Capital Stock of the LAWRENCEVILLE AND SHARPSBURGH PLANK ROAD CO, in which the whole amount, (Twenty-five Dollars per Share), has been paid, transferable only on the books of said Company, by *himself* or *his Attorney*, on surrender of this Certificate.

In Witness Whereof, We have hereunto affixed our signatures, and the seal of the said Corporation, this *Eighth day of October* 185*2*

*James Black* President.  
*J. C. L...* Treasurer.



## BRIDGES AND TURNPIKES—Continued.

Name of Corporation.	Tax on capital stock.	Tax on loans.	Tax on gross receipts.	Tax on gross premiums.	Bonus.	Interest and penalty.	Total receipts.
Hulmeville Turnpike, .....	12 00						12 00
Jacks Run Bridge Co., .....	350 00	323 00					673 00
Johnstown, Indiana and Westmoreland Turnpike, .....	150 00					15 00	165 00
Johnstown and Scalp Level Turnpike, .....	68 25						68 25
Kingston and Dallas Turnpike, .....	62 50						62 50
Laceyville Bridge, .....	20 00						20 00
Lahaska and New Hope Turnpike, .....	30 00						30 00
Lancaster, Elizabethtown and Middletown Turnpike, .....	258 35						258 35
Lancaster and Ephrata Turnpike, .....	80 50						80 50
Lancaster and Fruitville Turnpike, .....	86 00						86 00
Lancaster and Lititz Turnpike, .....	302 40						302 40
Lancaster and Marietta Turnpike Road Co., .....	300 00						300 00
Lancaster and New Danville Turnpike, .....	168 23						168 23
Lancaster and Susquehanna Turnpike, .....	225 00						225 00
Lancaster and Williamstown Turnpike, .....	162 50						162 50
Lansdale and Gwynedd Square Turnpike, .....	12 30						12 30
Laurel Run Turnpike, .....	2 00						2 00
Lehigh Bridge, .....	53 80	60 80					114 60
Lehigh Water Gap Bridge, .....	20 00						20 00
Lewisburg Bridge, .....	1,050 00						1,050 00
Lewisville and Prospectville Turnpike Road, .....	24 00						24 00
Liberty Bridge, .....	1 00						1 00
Limekiln Turnpike Road, .....	20 05						20 05
Lititz and Lexington Turnpike, .....	59 80						59 80
Lititz and Rothsville Turnpike, .....	42 00						42 00
Little Equinunk Bridge, .....	20 00						20 00
Lordville and Equinunk Bridge, .....	22 00						22 00
Lumberville Delaware Bridge, .....	39 38						39 38
Manheim and Lancaster Turnpike, .....	191 80						191 80
Manheim and Lititz Turnpike, .....	54 40						54 40
Manheim and Old Line, .....	32 00						32 00
Manheim and Penn Township Turnpike, .....	19 80						19 80
Manheim and Sporting Hill Turnpike, .....	70 00						70 00
Manor Turnpike Road, .....	318 50						318 50
Marietta and Maytown Turnpike, .....	62 50						62 50
Marietta and Mt. Joy Turnpike, .....	60 85						60 85
Maytown and Elizabethtown Turnpike, .....	12 00						12 00
Mehopany Bridge, .....	40 00	30 40					70 40
Middletown and Harrisburg Turnpike Road, .....	10 00						10 00
Milanville Bridge, .....	20 00	7 70					27 70
Millford-Delaware Bridge, .....	75 00						75 00
Millford and Richland Turnpike, .....	21 37						21 37
Millheim Turnpike Road, .....	14 74	23 94					38 68
Mount Pleasant and Donegal Turnpike Road, .....	50 20						50 20
Moxham and Ferndale Bridge, .....	50 00						50 00
McKeesport and Duquesne Bridge, .....	150 00	475 00					625 00
McKeesport and Port Vue Bridge, .....	225 00	19 00			316 67		560 67
McKeesport and Youghiogheny Bridge, .....	86 25						86 25
McSherrystown and Hanover Turnpike, .....	25 00						25 00
National Bridge Company, .....	978 38						978 38
Newbury Bridge Company, .....	150 35						150 35
New Holland Turnpike Road, .....	35 00	364 80					399 80
New Kensington Bridge, .....	378 90						378 90
New Street Bridge (Bethlehem), .....	1,065 00						1,065 00
Northern Liberties Bridge, .....	390 00	509 20					899 20
North Side Bridge, .....	122 50						122 50
Oley Turnpike Road, .....	154 17	342 00					496 17
Overgrade Bridge, .....	250 00						250 00
Paddy's Run Bridge, .....	26 25						26 25
Pattonville and Woodbury Turnpike, .....	29 70	9 90					39 60
Penllyn and Blue Bell Turnpike, .....	1,100 00						1,100 00
People's Bridge (Harrisburg), .....	121 13						121 13
Philadelphia, Bala and Bryn Mawr Turnpike, .....	289 50						289 50
Philadelphia and West Chester Turnpike Road, .....	31 25						31 25
Pine Creek and Wexford Turnpike Plank Road, .....	1,550 00	805 60					2,355 60
Pittsburg and Allegheny Bridge Company, .....	267 50						267 50
Pittston Ferry Bridge, .....	12 50	452 20					464 70
Plymouth Bridge, .....	4 36	66 88					71 24
Plymouth and Upper Dublin Turnpike, .....	380 00						380 00
Point Pleasant Delaware Bridge, .....	60 00						60 00
Port View Bridge, .....	15 00						15 00
Providence and Abington Turnpike, .....	5 00						5 00
Quakertown and Sellersville Turnpike Road, .....	2 50						2 50
Quakertown and Spinnerstown Turnpike Road, .....	72 00						72 00
Reidsville and Petersburg Turnpike, .....	25 00						25 00
Reidsville Delaware Bridge, .....	42 25						42 25
Richlandtown Turnpike Road, .....	5 00						5 00
Roaring Brook Turnpike, .....	525 00				33 33		558 33
Rochester Bridge, .....							25 00
Sharpsburg and Lawrenceville Bridge, .....							42 25
							5 00
							525 00

Revenues of the Commonwealth. Receipts from Corporations—Continued.

Revenues of the Commonwealth. Receipts from Corporations—Continued.



NUMISMATICS: A SIMPLE-AGE ARISTOCRACY  
BY TIMOTHY H. EASTMAN  
A PAPER PRESENTED TO THE WESTERN PA. NUMISMATIC SOCIETY

Generally, throughout the ages, currency has been a public monopoly for two reasons. One, because it has been felt that the right to issue money should belong to the sovereign power; two, because it has been felt that state control is the best way to give it universal credit, a stable standard, and to prevent counterfeiting. Also, there have been times when it has been used as a source of public income by making people accept it at a price which is much higher than the cost of production; not, however, without the result of making it unfit as a medium of exchange.

In the flourishing times of the old Roman Empire, the state mints sometimes leased out the striking of silver and copper money until a law of 393 A.D. stopped this practice and revoked such leases. Gold mints were never leased out. Some municipalities were permitted to make money for local use, but such municipal coinage was forced out of circulation by large emissions of debased coins by the imperial mints. <sup>a</sup>Specific local coinage did appear as long as the Roman and Byzantine Empires lasted. <sup>In</sup> the fourth, fifth, and sixth centuries large quantities of forgeries resulted in thorough state monopolization.

The rise of barbaric states subject to imperial authority gave rise to the problem of local currency. The imperial viewpoint developed that barbarian kings should have the right to strike silver and copper coins bearing their names and effigies but could not strike gold. This position did not suffer a serious challenge for a long time and gold was not issued by them until such time as the emperor's power had waned.

Most of the barbaric states of Western Europe maintained the state monopoly, except the Merovingians who slowly forgot about state monopoly to such an extent that private moneyers began to strike, on private order, coins bearing only the name of the customer, the name of the moneyer, and the place of issue.



Such is the background of the people who did the actual work of producing coins; the so-called 'moneyers' who rose from being laborers in the mints to become a part of the aristocracy of Europe in the period from the fifth to the fourteenth century when most of them became, again, workers in the mints. From the fifth century, onwards, they increased their influence and prestige. They handled investments for the Church, sat with the imperial judges and built up extensive estates where they gave orders to vassals and serfs. Their wealth came from many sources; profits of minting, judicatory fines, trade in gold dust, money changing and the proceeds of investing in various commercial and agricultural enterprises. When the economic and political time began to turn, the moneyers took sides. Some cast their lot with the religious reformers and occupied leading positions in the communes. Others chose to merge with the die-hard nobility.

By the late Middle Ages, we find them exempted from ordinary taxes, military service and the jurisdiction of ordinary courts. Except for crimes of felony, they were judged by officials of their own guilds. No man could become a moneyer unless he descended from a moneyer. If the guild accepted him, he could strike money anywhere in the world as the local guilds were branches of wide-spread associations that overlapped national borders. All of this was a heritage from the early days of Imperial Rome.

In the early days of the Roman Empire, the mints were operated by slave workers. By mid-third century these slaves had achieved liberty, organized guilds in each mint, and accumulated large fortunes through honest hard labor and, later, through extensive forgeries. Around the commencement of the fourth century, the emperors imposed restrictions on the moneyers as they did with many other groups of workers. They made the guilds collectively



responsible for payment of taxes owed by members, for forgeries committed by individual workers and for the prompt delivery of quotas of coins. Moneyers were forbidden to abandon their craft, and their offspring and their property were forever attached to the guilds. To prevent attempts to abandon their occupation, they were exempted from military and ordinary labor service. Unlike many other kinds of workers who were beaten down by similar restrictions during this period, the moneyers found their privileges a sufficient compensation for the loss of liberty; so much so that, by the seventh century, the Byzantine mints were so swamped by applicants that the emperor had to limit the number of positions and exclude all who were not descendants of moneyers.

Meanwhile, in Western Europe, the barbarian rulers had allowed the striking of coins to become a private industry. The Lombards, in the seventh century, reorganized their mints along Byzantine lines and, largely with Byzantine personnel. The Carolingian emperors, in the ninth century, took similar action in France and Germany, but with substantial differences in organization.

Guild membership was determined by birth rather than skill; actually a moneyer received his position through investiture and accepted it by an oath of fealty which bound him for life. In the feudal age, after becoming subject to the king or his vassal, the moneyers became partners in the business. In lieu of salary they obtained a share of the coins which they struck; this frequently enabled them to buy their offices, or the lord's interest in the mint. Their exemptions came to be regarded as a prerogative of their status, regardless of whether or not they were employed. Status,



privileges and duties were transmissible to heirs. The moneyer became like a vassal, often inactive but always liable to summons by his lord. Unlike other vassals, he was compensated in money and owed neither military nor religious services but specialized manual work. By the eleventh century, the moneyers held key positions in the principal towns. Like the merchants, with whose families they often intermarried, they owned cash and real-estate; but, unlike the merchants, they were public officials and could more easily mingle with the nobility.

The moneyers were unwilling to take a neutral position during the religious and political commotions that gave rise to the Gregorian reformation and the rise of the communes. Those who sided with the nobility shared its fate; a slow decline in Germany, an abrupt fall in Italy. Others gave capital and leadership to the religious and political reformers and became important in the communes. Yet the communes and, later, the monarchies were bound by their nature to fight all survivals of feudalism, and gradually, they drove the moneyers back into their place as public servants who received salaries for skilled manual work. In Italy, they managed to retain many of their privileges but not enough to maintain their power and prestige. In Germany, the so-called 'moneyers' consolidated as a class of the lower nobility, but lost connection with the mints where the work was done by commoners. Like many other gentlemen of the period they took a share of the profits for services they had ceased to perform. The French moneyers continued to work in the mints but gradually descended to the lower class of ill-paid manual workers.

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# Alexander and Aesillas: The Mint(s) of Macedonia under the Roman Republic

E. Tomlinson Fort

## Essential reading:

The studies listed here represent only the tip of a very large iceberg. However, despite the limitations, it is hoped that these works will give the listener some idea of the literature that is available. All of the monographs and articles below are in the library of the presenter. Members of WPNS are welcome to come over and consult them at mutually convenient times.

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Figure 1  
Rev: LEG MAKEΔONΩN

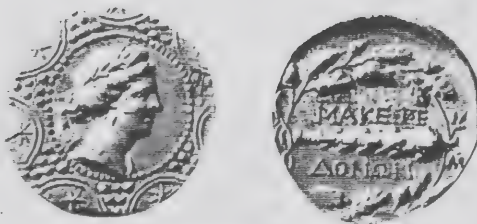


Figure 2  
Rev: MAKEΔONΩN

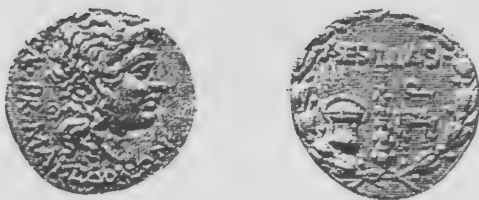


Figure 3  
Obv: CÆ PR MAKEΔONΩN  
Rev: AESILLAS Q



Figure 4  
Obv: MAKEΔONΩN  
Rev: AESILLAS Q



Figure 5  
Obv: MAKEΔONΩN  
Rev: SVVRA LEG PRO Q



Figure 6  
Rev: AΘΕ  
ΔΗ[Μ]  
ΑΣ  
ΚΑΛΛ[Ι]  
ΚΡΑΤ  
ΙΔΗΣ



Figure 7





Macedonia and Greece





The gigantic wheel at Earl's Court.

# Medals of the great wheels

How George Washington Gale Ferris went from an indifferent engineering student to a household name

By James O. Sweeny

**W**HEN Rensselaer's President Forsyth presented a diploma to George Washington Gale Ferris, candidate for a degree in Civil Engineering, during the June 15 graduation exercises for the Class of 1881, little did either of them think that Ferris' name would become a household word in America in later years.

Ferris had been an indifferent student at best — it took him five years to complete the four-year engineering course — and his major accomplishment while at Rensselaer may well have been his winning 344-foot baseball throw in an athletic meet with Union College in the spring of 1881.

But scholastic achievement is not always the best indicator of success in the work-a-day world. Twelve years

later, after having established a business of bridge and tunnel construction, Ferris found himself one of a select few American engineers who had been assembled in Chicago by Daniel Burnham, a man with a problem.

Burnham, a Chicago architect who had just a few years earlier completed the world's tallest building of 22 stories in Chicago, was in charge of construction for the Chicago Columbian Exposition, which was scheduled for the following year, May 1893. His problem was that so far no one had developed any ideas for a spectacular for the fair — something to rival the Eiffel Tower, which set off the 1889 Paris Exposition so well.

Fascinated by the challenge presented by Burnham, Ferris conceived a project so daring that it almost did not get accepted. He proposed building a giant, vertical merry-go-round, one that would be higher than the tallest build-

ing in Chicago (which may well have been how he chose its dimensions).

It was not exactly a new idea (indeed, pleasure wheels had been around for something over two centuries), but its novelty lay in its immensity. It would be five times the height of any previous pleasure wheel and would carry 30 to 40 times as many passengers.

Interestingly, however, were it not for the fact that Ferris' business partner was a bright young civil engineering graduate of Rensselaer's Class of 1887, the concept might not have been capable of accomplishment. But between Ferris' bold concept and William F. Gronau's analytical expertise — coupled with a competent and dedicated work crew — the wheel was designed and built in record time. It began operation on May 21, 1893, and in the ensuing five months, it astounded and delighted some 1.5 million passengers.

One really had to see the wheel to

A. PRESENTATION

BY

RICHARD GAETANO

W. P. N. S.

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appreciate its great size and slender grace. The double rims that supported the cars were suspended from the huge axle with flexible 2½-inch diameter spokes, much as a bicycle rim is secured to its axle.

Turnbuckles were used with each spoke to assure that even under maximum loading, no spoke was ever subjected to any compressive stress. This was the key element in the wheel's mechanical design.

There were 36 cars, each capable of carrying 40 seated and 20 standing passengers (including the ever-present guard). The cars were 27 feet long, 13 feet wide, and nine feet high on the outside — the size of a moderately large living room — and had plate glass windows, which could be opened and closed at will.

Six cars were loaded simultaneously, and the 50-cent ride consisted of one interrupted circuit (while passengers were unloaded and loaded) and one uninterrupted circuit — a 20-minute adventure with a magnificent view of Lake Michigan.

AMONG the dozens of medals and tokens struck as souvenirs for that great Columbian Exposition are five that feature the huge wheel. All show a view of the Ferris wheel and cite its marvel. Three grandiosely proclaim it to be "One of the Wonders of the World," and the other two — only slightly more restrained — present it as "The Greatest Mechanical Achievement of the Age."

The reverse of one displays small busts of Columbus and Ferris (taken from a photo made for this purpose — and which remains today the only known photograph of the wheel's constructor). The legend states it to be a "Souvenir Medal World's Columbian Exposition Chicago," and the inscription gives this description of the wheel: "The/Ferris/Wheel/Dimensions/Height 264 Feet Weight 4300 Tons\*/Capacity 2160 Persons Engines 2000 Horse Power."

The four other medals depicting the great wheel are all listed by Hibler & Kappen<sup>2</sup>, and all (as with the first) were struck only in aluminum. They are as follows:

■ H&K-170. 45 millimeters, unsigned. Reverse: Ediface, legend "World's Columbian Exposition" above, "Administration Building" below.

■ H&K-171. 38 millimeters, by Childs. Rev: Ediface in center circle

with four other fair buildings around in overlapping circles, all identified. /s/ "S.D. Childs & Co. Chicago."

■ H&K-172. 38 millimeters, by O.A. Rev: Ediface, "World's Columbian Exposition" around above, "Horticultural Building" below. /s/ "O.A.". The obverse is identical with those of H&K Nos. 171 and 173.

■ H&K-173. 38 millimeters, by Childs. Rev: Standing female facing front, flags to left, eagle and stars to right. Legend, "World's Columbian Exposition." /s/ "S.D. Childs & Co. Chicago."

NOT everyone who produced mementos for purchase by fair goers was all that euphoric about the Ferris wheel. Despite its perfect safety record and despite the fact that passengers uniformly reported a ride that was as smooth as silk, one as yet unidentified skeptic caused a silver spoon to be produced that expressed in unmistakable terms his reservations about the giant wheel. The bowl of the spoon depicted the Ferris wheel in operation, with nine passengers in various stages of falling from the wheel. Even this, however, had little if any effect on the tremendous success of the venture.

Among the many other souvenirs vying for the fair goers' dollars was one that cannot go unrecorded here. It was the sheet music for a song titled *The Ferris Wheel Waltz*, written by G. Valisi and H. Clyde<sup>3</sup>. Two of the six verses of the song (which one can be sure never made the top ten) convey these immortal thoughts:

*This is the wheel, love,  
Stately and real, love.  
Come, we will sail around,  
Let's leave this common ground.  
Gently moving up and higher yet  
Nearer than to heaven many get,  
Then returning  
Back to earth and its yearning,  
Back to earthly care and debt.*

After the fair closed Oct. 30, 1893, the wheel remained in place unused for a year before being moved away. As we shall see, however, it did enjoy another hour in the sunshine before being finally relegated to the scrap heap.

In 1894 there was another fair, this one on the West Coast. It was known as the California Midwinter Exposition and was located in San Francisco. Banking on the success of Ferris' wheel in Chicago, the California fair officials decided to have such a wheel as their

own centerpiece.

Theirs was a smaller wheel, only 100 feet in diameter, but its location on a rise in the fair grounds and its higher foundation gave it an excitement out of proportion to its size. Because the wheel was smaller, its mechanical construction could effectively employ compression members instead of the flexible spokes on Ferris' wheel, which gave it a very solid but ungainly appearance.

Its 16 cars could accommodate 10 passengers each, but during the short period of the exposition, they also accommodated at least five weddings — all performed as the wheel made its slow circuit high above the Pacific Ocean.

The wheel's builder was a Californian named J.K. Firth, who headed his own company involved in the design and manufacture of mining machinery and rock drills. He was also proprietor of the Phoenix Iron Works, which presumably furnished the steel for his great wheel.

OF the several intermediate-size wheels (100-200 feet high overall) that have been built in the past 90 years, the one at the California Midwinter Exposition is the only one known to this author to have been depicted on a medal. It is a 41-millimeter aluminum piece, which shows the wheel on the obverse with a legend identifying it as the "Firth Wheel" and the medal as a "Souvenir of San Francisco 1894." The reverse shows the fair's administration building in the center, and the occasion, the "California Midwinter International Exposition 1894," around the periphery.

Meanwhile, the original Ferris wheel, which had been standing idle on the grounds of the now closed Columbian Exposition, was dismantled and removed to a suburban site in Chicago. It started operating at its new site in 1895 — only a year before Ferris died in a Pittsburgh hospital at age 37 — and continued at that site until 1903, when the Ferris Wheel Co., now bankrupt, sold it at public auction.

It was bought by a junk dealer for \$1,800, and he operated it there for a short period longer before dismantling it for shipment to St. Louis. The Louisiana Purchase Exposition had granted him a concession on the fair grounds, and so Ferris' wheel, in 1904, once again became a midway feature.

Financially, though, it was only a moderate success. Seeing the handwriting on the wall, its owner elected not to attempt to operate it elsewhere. He abandoned it, and on May 11, 1906, it

was destroyed by fire.  
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was dynamited into scrap metal — an ignominious ending for a once-proud lady of the midway.

Only two medals depicting the Ferris wheel at the St. Louis fair are known to this author; both are rather crude 35-millimeter aluminum pieces with a common Ferris wheel obverse and reverse inscriptions of a bawdy nature quite unrelated to the wheel (see No. 270, Kurt R. Krueger, *Meet Me in St. Louie*, Page 22).

Another souvenir, a celluloid-backed mirror, showed the wheel and an inscription reading "Height 264 Ft.



**George Washington Gale Ferris.**

Weight 4300 Tons./Observation Wheel St. Louis 1904." Additional information is given on a souvenir postcard of the fair.

One additional medal with a view of the Ferris wheel has been struck. In 1937, on the occasion of the centenary of its founding, the Chicago jewelry firm of C.D. Peacock issued a medal in two sizes (32 millimeters brass and 77 millimeters bronze), whose reverse depicts three great events in Chicago's history. They are the 1803 founding of Fort Dearborn (erroneously shown as 1830), the 1871 Chicago fire (a fragment of steel from the door of C.D. Peacock's safe, which survived the fire, is embedded in the medal's surface), and the 1893 Columbian Exposition, represented by the Ferris wheel.

ALTHOUGH Ferris' wheel became passe in the country of its birth, his grand idea lived on overseas. In December 1893 Ferris received a letter from a British engineer asking if he would act as consultant for the construction of a duplicate wheel in England.

For reasons unknown to us, Ferris declined both to allow the use of his plans and to act as consultant. Not to be denied, however, the English, only a

year later, began construction of a giant wheel at Earl's Court near London. It had been designed by two English engineers, J.J. Webster and H.C. Booth, and its construction was under the direction of W.B. Bassett.

When completed for the start of the Oriental Exhibition in July 1895, it towered 300 feet over the exhibition grounds. Its mechanical design essentially duplicated Ferris' design, but it was some 20 feet larger in diameter. Its passenger capacity was 40 cars with a maximum seating of 30 passengers each, for a total of 1,200 people.

Some interesting variations were built into the Earl's Court Gigantic Wheel (as it was called). Ten of the 40 cars were elegantly furnished for first-class passengers (at twice the fare of the other 30 cars), and half of these were reserved for non-smokers.

Even more of an innovation were the two large observation promenades built 150 feet above ground atop the wheel's supporting towers. Ground access to the promenade rooms was by means of a water-balanced double funicular, which moved simultaneously up and down two of the tower legs. Access between the promenades was through a large circular passageway in the seven-foot-diameter hollow axle of the wheel itself.

The Earl's Court wheel continued to operate for nearly 12 years, closing Oct. 6, 1906, with the ending of the Austrian Exhibition at Earl's Court. During that period, over 2.5 million passengers paid their one (or two) shillings for the 35-minute ride. And also during that time, more souvenir medals showing the Earl's Court wheel were sold than have been issued for any other such ride.

All of the medals show a view of the wheel. The 1895 medals have calendar reverses, but thereafter the souvenir medals issued each year through 1906 are alike, save for the date and maker's signature, and share descriptive reverses reading, "The/Gigantic/Wheel/at Earls Court is/284 Feet in Diameter/& Weighs About 900 Tons\*\*./There Are Forty Cars Each/to Carry 30 Persons./From the Top of the/Wheel About 300 Feet/Windsor Castle is/Visible on the/West."

There are two exceptions: First, the 1897 souvenir medals were of three sizes (32, 38 and 45 millimeters) and included one reverse showing a crowned bust of Victoria with the legend "Victoria Queen and Empress." Second, at some time a large and handsome undated medal was struck by Lauer of Nurnberg,

Germany, for the Tandem Melting Syndicate. It showed gnomes pouring ignots on the obverse and stated that the bearings of the gigantic wheel were made of the same special metal from which this medal was struck.

As will be noted, most early medals were signed "H. Grueber." No mean numismatist, Grueber was a diesinker who operated a London business specializing in advertising novelties. It is presumed that he issued these Gigantic Wheel medals for sale by the Earls Court Great Wheel Company Ltd., the firm set up by Bassett to operate the wheel.

The accompanying chart gives a full listing of the Earl's Court Gigantic Wheel medals.

1895 38mm by TMBL\*° 20,000 aluminum shell card & 1095 brass shellcard.

1895 45mm by TMBL° 10,000 aluminum shell card & 518 brass shellcard.

ND 50mm by Lauer ? anti-friction bearing metal.

1897 45mm by TMBL° 10,000 bronze.

1897 32mm by TMBL° 7,000 bronze.

1897 38mm by TMBL?° ? brass shell card (Victoria reverse).

1898 32mm by TMBL° 20,000 bronze.

1899 32mm by Spink ? bronze.

1900 32mm by SM Co.\*\* ? pewter.

1901 32mm by TMBL ? bronze.

1902 32mm by TMBL 20,000 bronze.

1903 32mm by TMBL 15,000 bronze.

1904 32mm by TMBL ? bronze.

1905 32mm by TMBL 10,000 bronze.

1906 32mm by TMBL 2,000 bronze.

\* The Mint, Birmingham, Limited (now The Birmingham Mint Ltd.)

\*\* The author has not so far succeeded in identifying this firm. It may be Spink's Metal Co., but that is speculative.

# Issued by H. Grueber.

BASSETT'S next wheel was erected in Blackpool, England, in 1896, a city sometimes described as a workingman's seaside resort on the Irish Sea. In 1895 a 520-foot observation tower, akin to Paris' Eiffel Tower, was completed in Blackpool by The Tower Co. and was an instant success with vacationers.

The rival Winter Gardens Co. wanted a competitive attraction, so a subsidiary company was organized, the Blackpool Gigantic Wheel Company Ltd., which contracted with Bassett (who, incidentally, had invested some of his own money in the venture) to construct a wheel similar to that at Earl's Court. It was completed in August 1896, only six



months after the foundations were poured, a record compared with the nearly 16 months required for the Earl's Court wheel.

The Blackpool wheel was somewhat smaller than the London wheel, having a diameter of about 200 feet and an overall height of 220 feet. It boasted 30 cars seating 30 passengers each. Its mechanical design varied from all the earlier wheels in that the cars at Blackpool were cantilevered out from the structural rims of the wheel, giving the passengers a feeling of being suspended in space.

This may well have been a more cost-effective approach, but it was more likely adopted in order to circumvent the patents that covered the London wheel and were owned not by Bassett but by a retired U.S. Navy lieutenant, James W. Graydon. This surmise is supported by the facts that Bassett did become involved in patent litigation following completion of the Blackpool wheel and that both of his successive wheels were built to the same cantilevered design.

To increase its revenue potential, the Blackpool wheel was operated at nearly twice the rotational speed of its London prototype. For sixpence each, the passengers got a 15-minute ride, interrupted frequently as the wheel stopped to unload and load.

Despite this speedup (or maybe because of it), the wheel was not the financial success that had been anticipated. As it developed, the tower was a must for Blackpool visitors; the wheel was only a maybe. In order to improve matters, two of the 30 cars were outfitted with special equipment, one as a tearoom and the other as a ping-pong room. It did not help.

Then in 1898 the wheel was painted a bright red, white and blue — again with no improvement. So for three decades it limped along, hardly returning more than its costs (which were considerable because of corrosion caused by the salt-laden air) until finally in 1928 the Winter Garden Co. was taken over by The Tower Co. and the wheel was razed to make room for an indoor amusement center.

The final turn of the wheel took place Oct. 20, 1928, and dismantling was completed in June 1929. The cars were auctioned off to be used as "... garden shed and the like ... (and as of 1976) one still survives in the Fylde countryside."

Given its long life, relatively few souvenir medals were issued showing the

Blackpool wheel. The first may well have been a 37-millimeter unsigned medal in white metal that showed a view of the wheel on the obverse and had a reverse inscription reading, "Erected within Six Months Opened 22 Aug 1896 Height 220 Ft Weight 440 Tons Full Load 750 People."

A subsequent medal varied only slightly. In 1897 The Mint, Birmingham, Ltd. struck, on two orders from H. Grueber of London, some 20,000 32-millimeter medals in bronze showing a similar view of the wheel but with a reverse inscription reading, "Height 214 Feet/Weight of Wheel and Cars 400 Tons/Weight of Axle 28 Tons/Erected within the/Space of 6 Months." The obverse legend read "Auto-Music Company Ltd" to the left and "Blackpool Gigantic Wheel" to the right of the wheel. Some specimens are holed and lack the gilt finish — possibly because these medals were produced on two separate orders.

Perhaps also from The Birmingham Mint (but not shown in existing records) was another medal likely struck in 1897. This was a 38-millimeter gilt bronze medal with an obverse similar to the 32-millimeter medal and a reverse with a high relief bust of Victoria to left and a legend reading "Victoria • Queen and • Empress." In the field below the bust is the signature of "H. Grueber."

Somewhere along the way (possibly much later), a medalet appeared showing the tower on one side and the wheel on the other, with legends identifying each. It is 25 millimeters, gilt bronze, with a reeded edge and an integral loop at top.

The only other medal noted by this author was struck in 1928. The obverse of this 32-millimeter medal shows a view of both wheel and tower, but with the former dominant. The reverse states, "Gigantic Wheel Blackpool/Erected 1896/Dismantled by/Ward Brothers/of Eccles/Manchester, 1928/This Medal was Struck/from Metal/Comprising Parts/of the Wheel."

An excellent view of the wheel can also be found on period postcards and on a contemporary souvenir plate. Unsigned, undated, this seven-inch black and gold on white plate — its origin long since forgotten — bears mute witness to a considerable engineering achievement dedicated only to pleasure — and profit.

ONLY shortly after he had started work on the Blackpool wheel, Bassett

turned his attention to other European possibilities. First, for Austria he proposed a wheel in Vienna as a "true sensation" in connection with the upcoming 1898 50th jubilee of Kaiser Franz Josef. His ideas fell on fertile ground, and he found an influential business partner in an Austrian amusement park entrepreneur named Gabor Steiner.

A site was selected near Steiner's "Venice in Vienna" concession in the Kaisergarten section of the Prater, Vienna's famed amusement park lying between the Danube River and the Danube Canal.

Work on the Vienna wheel (called the *Riesenrad* — literally, "Great Wheel") was begun in November 1896 and completed in June 1897. Its design followed the same cantilevered approach that Bassett had adopted for the Blackpool wheel, and it practically duplicated the Blackpool wheel in size. It was about 200 feet in diameter and held 900 passengers in its 30 cars.

It was an immediate and continuing success, and became a permanent addition to the Vienna skyline. Save for one disastrous event, the *Riesenrad* has been in yearly operation ever since and is even today considered one of the things to do by visitors to Vienna.

The single interruption in its now 80 years of existence occurred when it was severely damaged by fire as a result of bombs falling on Vienna on April 8, 1945. Its repair took quite awhile — new cars had to be built — but service was restored in 1946, although with only half of its original complement of 30 cars. Since that time, it has given pleasure and excitement to perhaps as many as 15 million passengers.

Several thrilling stunts have added a touch of color to the tradition-laden history of the *Riesenrad*. The first took place on the first anniversary of the wheel's completion. On July 3, 1898, to the consternation of Prater officials and the horror of the watching crowd, a woman aerialist, one Marie Kindl, climbed from the window of one of the rotating cars and suspended herself by her teeth to a rope tied to the bottom of the car.

The wheel was stopped and she was exhorted to climb back to safety. She refused, and so the wheel was restarted and she completed her circuit to great applause, spinning around and throwing kisses to the crowd below.

On another occasion, a woman rode a horse atop one of the cars for a complete circuit of the wheel, and still later two

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acrobats performed a double handstand atop the highest car while the scene was preserved on film by a Pathe News cameraman on top of an adjacent car. Much later, the Riesenrud was again on film when it played a role in the movie *The Third Man*.

At least three medals have featured a view of the Riesenrad. The first, a handsome 61-millimeter bronze medal by Schwerdtner, shows a female (representing Vienna) holding torch and laurel branch with buildings and the Riesenrad in the background.

The inscription in the exergue, "Venedig in Wien," identifies that part of the Prater (Venice in Vienna) in which the Riesenrad is located. The reverse shows the piece to be an award medal of the International Inventor's Exhibition, held in Vienna in 1897. The choice of the Riesenrad as the central motif of the medal was certainly fitting; not only was the Riesenrad a Vienna landmark, it

that stamp was the Riesenrad.

HAVING completed the Vienna wheel, Bassett cast about for other opportunities. He focused on Paris, where plans were well under way for a world's fair to take place in 1900.

Using the approach that worked so well in Vienna, he suggested a spectacular new ride for the Paris Exposition. Again his bait was swallowed, and in 1898 construction began on his fourth — and biggest — wheel, called by Parisiens "La Grande Roue" — literally, "The Great Wheel" (what else?).

The design was repeated; only the size changed. The Paris wheel was about 300 feet in diameter, its highest point nearly 330 feet above ground. It had 40 cars that could hold 20 passengers each. It was located on the Avenue de Suffren on the southwest edge of the area devoted to the 1900 fair and only a few hundred yards away from the Eiffel

continued to make a contribution, though of a different nature. The wheel was razed in 1920 following World War I, but its 40 cars were retained to serve as temporary housing for persons displaced by the war.

So far as this author has been able to determine, there were no medals struck depicting La Grande Roue. Its likeness lives on, however, in the collections of hundreds of postcard collectors.

After the dismantling of the Blackpool wheel in 1929, Vienna's Riesenrad remained the only living reminder of the era of the great wheels — those towering more than 200 feet toward the sky — for over half a century. But in 1981, in Portopia Land (Dreamland) on the site of the 1970 Osaka Exposition, a modern embodiment of Ferris' grand idea took shape.

The Kobe wheel, which began operation on March 20, 1981, was designed and built by Senyo Kogyo Co. of Japan. It is 208 feet high and carries 36 cars with a capacity of six passengers each.

Unlike the other great wheels, its design involves a single pair of rims (from which the cars are suspended) supported by a stiff latticework of relatively thin structural members. The small gondola-like cars give the wheel a very narrow profile, which projects a sense of fragility to the huge structure.

No tokens or medals have so far been struck as souvenirs of a ride on Japan's great wheel, but this will probably be only a matter of time ■

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The gigantic wheel at Blackpool.

also represented inventive genius of a high order.

The second medal, 40 millimeters and bronze, was issued in 1976 on the occasion of a national tour day of Vienna buildings. Its reverse shows a section of the wheel and a portion of the support towers. A more conventional view of the wheel is depicted on the third medal, which was issued in both bronze and silver (40 millimeters) in 1980 by the firm IMCO as an annual expression of felicity to customers and employees. The obverse legend reads "Joyous Christmas" at the top and "Good Luck and Pleasure for 1981" around below.

Although none of these was primarily dedicated to the Riesenrad, it has nevertheless been recognized in a way not shared by any other of the world's giant wheels. In 1982 the Austrian government issued a commemorative stamp for the 200th anniversary of the Prater as a public park, and the centerpiece of

Tower.

Although it failed to achieve the prominence enjoyed by the Eiffel Tower in the 1889 Paris Exposition, it was nevertheless a successful venture and certainly an ornament of the fair. Writing in the September 1900 issue of *Harper's Monthly Magazine*, Edward Insley told of his night-time impressions:

*The glistening outlines of the Eiffel Tower, the aigrette of a mighty tiara, shoot up gracefully toward heaven, crowned with a single wondrous jewel, a searchlight whose broad gliding ray carries the eye far out into limitless space. Beside it sparkle the concentric circles of the Ferris Wheel, as though spared from Jove's own chariot as an exhibit from Olympus.*

La Grande Roue was a feature of the Paris skyline for a score of years, and when its time had run its course, it con-



## □ The Ferris Wheel

The spectacle of the Court of Honor notwithstanding, the highlight of the exposition for most visitors was a ride on the astounding Ferris wheel. Rising 264 feet above the midway, George Washington Gale Ferris's magnificent engineering feat commanded the exposition by means of both its size and popularity. It is the Ferris wheel that in all likelihood was responsible for the exposition's thin profit margin.<sup>24</sup> Before the wheel's official opening on 21 June 1893, attendance at the exposition had been scanty, but during the rest of the summer crowds dramatically increased. Never before had technology been harnessed so purely for the purpose of creating a pleasure machine. It was the first mechanical amusement device to dominate its landscape and to capture the imagination of a nation. William Dean Howells found it "incomparably vast," but on more sober reflection decided that it was "in the last analysis a money-making contrivance."<sup>25</sup>

As a boy growing up in the mining district of western Nevada, Ferris was fascinated by a huge water wheel that, as it turned slowly, hoisted buckets of water into a trough for mining horses and mules. Years later, the young bridge and tunnel engineer would be stung by Daniel Burnham's remark that American engineers had been unable to come up with anything "novel" and "daring" for the coming exposition. Addressing the challenge, Ferris designed the 264-foot wheel (nearly three times bigger than the largest wheel in history to date, a water wheel on the Isle of Man), actually two concentric wheels from which hung 36 pendulum cars, each able to hold 60 passengers. The axle of the incredible structure was a manufacturing accomplishment without parallel—the largest single piece of steel ever forged to date. Produced by the Bethlehem Iron Company, it was 45 feet 6 inches long, 33 inches in diameter, and weighed over 45 tons. The mammoth towers supporting the axle were 140 feet high and anchored in bedrock well below the quicksand of the Chicago marsh. The entire structure weighed 1,200 tons, had the capacity to carry a total of 2,160 riders, and was powered by two 1,000-horsepower engines.

Since no steel company could handle the job alone, and Ferris's financing was far from secure, he contracted with a dozen companies to produce the bars, trusses, and girders, which were meticulously planned to fit together like giant Tinkertoys when assembled at the site. Despite a freezing winter and a spring of ceaseless rain, the first 2,000 guests enjoyed the wheel's uplifting experience on 21 June. The public thronged the wheel until the close of the exhibition in late October. Howells's assessment proved true: the original construction cost of \$350,000 was recovered within weeks, and by the exposition's closing date 1,453,611 customers had ridden the wheel for the exorbitant charge of 50¢ for a 20-minute ride (equal to the exhibition entrance fee, and 10 times the charge for a ride on the merry-go-round). The gross take was \$726,805.50.<sup>26</sup> At a time when an entire nation was ambivalent about technological "progress," Ferris showed the world that technology could be used on a grand scale simply for fun.

In addition to its totally visible construction of steel and gears, the Ferris wheel's skeletal structure and vast size generated a visual and psychological appearance of danger, an undeniable aspect of its appeal, just as is the case with modern roller coasters. But safety was a primary concern throughout design and construction. The 1 July 1893 issue of



*Scientific American* went to great lengths to document the safety features of the Wheel: "To avoid accidents from panics and to prevent insane people from jumping out, the windows will be covered with an iron grating. . . . The great wheel is also provided with brakes. . . . If therefore anything should break, and the engine fail to work, the air can be turned into the air brake, and the steel band tightened until not a wheel in the whole machine can turn. . . . a gale of 100 miles an hour would have no effect. . . . if struck by lightning it would absorb and dissipate the thunderbolt so that it would not be felt"<sup>27</sup> The Great Wheel ran for the duration of the exposition without a single accident.

The future of the wheel and its creator would not reflect its success and celebrity during the glorious summer of the White City. After the close of the exposition, the wheel was dismantled and placed in storage. Ferris refused to negotiate with emissaries from Coney Island, Atlantic City, and London for rights to his invention. Finally Ferris obtained a building permit and developed a small park as a site for his wheel in a Chicago neighborhood. Home owners, fearing "undesirable industrialism," were able to force the denial of a liquor license for the park. The venture, eventually including other partners, also suffered from the severe depression plaguing the entire nation. Around the turn of the century, with the park \$400,000 in debt, a junk dealer won the wheel in an auction for a bid of \$1,800. Ferris himself was spared the misery of witnessing the sale: due to depression and illness brought on by the strain of fighting off bankruptcy, he had been admitted to a hospital in Pittsburgh. He died in November 1896 at only 37 years of age.

The original Ferris wheel would entertain fairgoers one more time at the Louisiana Purchase Exposition in St. Louis in 1904. Transportation and erecting costs of approximately \$265,000 kept profits to a minimum. Its owners, rather than dismantle and move it at the close of the exposition, simply abandoned it. Vocal citizens of St. Louis condemned it as a rusting eyesore, and at last on 11 May 1906 the Great Wheel succumbed to a 100-pound dynamite charge. The *Chicago Tribune* reported the melancholy event as follows: "It slowly turned . . . and after tottering a moment like a huge giant in distress, it collapsed, slowly. It did not fall to one side, as the workers planned—it merely crumbled up slowly. Within a few minutes it was a tangled mass of steel and iron forty feet high."<sup>28</sup>

From the point of view of the late 20th century, a photograph of the fallen iron behemoth is an effective depiction of the death of the Industrial Revolution. Its huge axle, a triumph of American industrial ingenuity and skill, is reduced to a rusted mass at rest in a pathetically vertical position, seeming to strain toward its former glorious height. The jumble of gears, wheels, and steel, now nothing more than decaying scrap, would in time be replaced in future amusement attractions by plastics, computer chips, and electronics.



## ETHICS IN NUMISMATICS

as prepared for the Western Pennsylvania Numismatic Society

Michael T. Homza

Many people consider ethics in numismatics to be an oxymoron, like "honest thief" or "competent legal counsel". This is one of the problems I had in preparing this project. I can think of examples of all three. After all, can we not call a thief who does not deny it, "honest"? We feel more comfortable thinking in terms of black and white but are in reality trapped by large quantities of gray.

As a first thought: If any of us were told that dealer Adabar was selling fake coins, we would most certainly deem him an unethical bum. But what if he sold the coins to be used in an exhibit of fake coins? Does this make his sale ethical? But if the exhibit is broken up and some of the coins end up on the market as genuine, is Mr. Adabar returned to bum status, as he should have foreseen a problem with releasing control of such "dangerous" material?

We could borrow from the field of philosophy their use of two words. If we agree that no one OUGHT to sell fake coins, then to do so under any circumstances is unethical. However, if we can only agree that one SHOULD not sell fake coins, we are left to be judged on a case-by-case basis. For this bit of knowledge, I paid the University of Pittsburgh \$185.00 -- a highly immoral, if not unethical, fee.

The more I have thought about ethics (and its cloistered cousin, morals) throughout my life, the less I've settled in my own mind. One thing I do know: we need to discuss ethical considerations and decisions at every opportunity, especially with those we disagree with. I don't know if it will



make our actions any clearer to others, but at least it will help us define our own thoughts.

In the course of my travels, I stopped at an antique shop that had among its wares a nice rack of muzzleloading rifles. Next to coins, my most profound love is antique firearms. So I "beat feet" over there quick time. And the prices weren't just good deals, they were GREAT! One in particular was a Henry Lemman perchbelly halfstock caplock with coin silver furniture, 12 inlays, a patchbox in the stock, a small capbox in the toe, and chased with gold and silver wire - price \$250.00. WORTH THEN, \$1,000.00+.

As I was looking it over (and trying not to drool too much), the dealer came over and told me all about the gun, how rare it was, when it was made, and so on. He knew what he had. So why so cheap? He then offered to know \$50.00 off the price, then to come down to \$160.00. I passed.

I mentioned these guns to a friend that night. He is not only a collector, but also a federal agent. Cutting to the chase, all the rifles were stolen from several states away. The dealer bought them from a little old lady (who turned out to be fencing for many thieves) and at first just thought he made a good buy. Then he got suspicious, so he put low prices to move the pieces before he learned anything.

An NCIC check wouldn't have shown the guns as stolen unless the guy doing the search knew what to ask for and the information from the original report was perfectly entered. These guns have no serial numbers. Separated from the others, like one coin of a collection, it would have been almost impossible for the man who suffered the theft to prove ownership of any one gun.



Would it have been ethical for me to buy the Leman?

Even with my suspicions?

What about the dealer's actions?

Even though he would have had to have taken great lengths to discover the facts?

What about my friend? Is it ethical to use specialized knowledge from your avocation to pursue someone in his vocation?

When will the universe run down and stop?

At a coin shop in Erie (I do go to coin shops now and then), I found three nice coppers for my collection for a total of \$25.00 or so. The dealer slid them in a bank envelope he picked up from a rat's nest of junk next to his register. Like most of us, when I got out to my car, I just had to examine my treasures one more time before driving home. I found in the envelope not only my coppers, but a U.S. \$3.00 gold piece. Key date. I returned it (I still sometimes wonder why - the dealer was a jerk) and did not get thanked. I found out from a local that the dealer had bought it that morning for a particular customer. He set it aside in the envelope until the man stopped in. He thought it was hilarious that some idiot would get a free coin and return it.

What if I had kept the gold piece?

What if he then claimed it was stolen?

Is honesty its own reward or should I have held out for cash?

Are we surprised that dealers like this go bankrupt?

Should we care?

Did you know that some people are only alive because it's against the law to kill them?



Some points on closing. I am no saint. I don't believe in gambling, so when I play poker, I remove the chance aspect by cheating. One particular dearly departed coin dealer supplemented my college fund with all the cherries I picked off his table. When I had trouble with my heart and blood pressure, 27 troops who fought under my command at Monacacy sent my doctor a note of doubt as they could attest to my lack of said organ. I need this discussion as much as anybody.

Michael T. Homza

SOME NOTES ON RUNNING A ROUND TABLE LIKE THIS

Know your crowd. Know who you can get a response from.

Avoid any setup that you know happened to someone in the group unless you clear it in advance.

Don't look for answers. Go for the why.

If this was a dismal failure, DO NOT try to repeat it. Copying a success may not be ethical, but to steal a disaster is just plain stupid!



SETUP: A lady comes into a coin show. She has with her a 1793 chain large cent. It is genuine and grades out XF-AU. She goes to a dealer's table and explains that this is a family hand-down. She needs \$200.00 to get her car fixed. She wants to know if she can get it out of this coin.

What do you offer?

Does it matter if she is old and feeble or young and single?

If she approaches a collector instead of a dealer?

If she comes to you when you are at the "club's" table?

If she asks a price and doesn't name one?

If it happens at a shop instead of a show?

If she is know to you (you recognize her from church)?

If she was sent to you specifically?

If you overhear this at a dealer's table, do you get involved? If you like the dealer? Hate him?

SETUP: A dealer has a coin for sale when a man off the floor examines it and declares it to be a fake.

Should it be pulled from sale?

Should the doubt be passed on to others who show interest in it?

Does the value of the coin matter?

What if the man raising doubt is well dressed? Poorly dressed?

What if he is a "known" (i.e., a Breen, Harris or Severin)?



SETUP: A dealer has a coin for sale. It is a rare variety. It is priced as a common example.

Do you buy it or point out the error to the dealer?

If you buy it, do you make it a point to show others how you "got" dealer J?

Does it matter if it is in a field you collect?

Does it matter if it is a common variety (large date, small date) or a fringe variety (one pointy beak)?

Does it matter if it is a U.S. cent or a Yap stone?

What if the person spotting it is another dealer?

SETUP: A new collector is on the local scene. Shy guy but seems to be serious about the hobby. You come to know him casually. You find out he was a convict.

Does character matter? After all, Billary got elected.

Do you pass word on to others that Newguy might be a problem?

Do you refuse to sponsor him the Stuff Coin Club or put him off? Do you tell him why?

Does it matter if he reveals his past or you learn of it elsewhere?

That his crime was rape?

assault?

car theft?

child molestation?

possession of narcotics with intent to sell?

being Democratic Chairman?



SETUP: Some idiot comes up with the brilliant idea of discussing ethics. In numismatics, nonetheless. You try your best but he can't be dissuaded.

Do you writhe in agony?

Resort to gunplay?

Run screaming into the night?

Sell your coins and start collecting pointy earwax from Vulcans?

Open mind, engage mouth and enjoy?



# THE KITTANNING MEDAL

OR

(ARMSTRONG MEDAL)

R. J. HUDSON, M.D.

The Western Pennsylvania Numismatic Society devoted its September 1963 meeting to numismatic items of Pittsburgh and Western Pennsylvania. One of the displays was the Kittanning (Pa.) Medal, in silver, copper perfect impression and copper after the dies cracked. The history of this medal was the subject of a brief paper presented to the society.

A review of the numismatic literature reveals little or nothing about this historic piece other than references in a few auction catalogues. The 50 year index of the American Numismatic Society lists ~~one~~<sup>two</sup> references. The Index of the Journal of the American Numismatic Association lists none. The history of the victory at Kittanning (Pa.) by Lieutenant Colonel John Armstrong and his men on September 8, 1756, has been recorded in various historical journals, principally those of Pennsylvania.

A word by word account of Armstrong's attack on the Indian village of Kittanning, Pennsylvania as reported to his superior officer is published in various old books on Western Pennsylvania.

William A. Hunter, historian with the Pennsylvania Historical and Museum Commission, Harrisburg, Pennsylvania, has



aptly and exactly recorded the history in various publications. It would be impossible to improve on his text, therefore I will quote the historical facts from him.

"In the spring of 1756 the French and Indian War became painfully real to Pennsylvanians living west of the Susquehanna (River). The first scattered Indian raids, in the fall of 1755, had been interrupted by winter, but now were resumed in earnest. Incited and aided by the French enemy, recently established in western Pennsylvania, Delaware and Shawnee Indians, under their leaders, Shingas and Captain Jacobs, swept down to burn, kill and capture."

"In Pennsylvania, Braddock's defeat on July 9, 1755 had brought war to a province unwilling to take military action and unaccustomed to military planning. Fearful of French military funds and forces, Governor Robert Hunter Morris had at first, in the summer of 1755, extemporized local defences in the Cumberland Valley, between Carlisle and the Maryland line. In October, Indian attacks, minor in terms of actual numbers and losses but alarming in implication, woke Pennsylvanians to the real nature of the danger they faced; and on November 1, a heavier Indian attack on the Coves, between present McConnellsburg and the Maryland line, showed the inadequacy of any merely local defenses."

"The Province had built and garrisoned four forts west of the Susquehanna; Fort George, Fort Granville, Fort Shirley, and Fort Lyttelton, The frontier attacks reached a



climax on July 30, 1756, when a force of Indians headed by Captain Jacobs and supported by fifteen Frenchmen besieged Fort Granville and, having set fire to the place killed the lieutenant (Lieutenant Edward Armstrong) then in command, and forced the garrison to surrender. This destruction of a Provincial fort called for revenge and also for a reorganization of defenses for greater strength and better protection. The chief responsibility for these tasks lay upon Lieutenant Colonel John Armstrong, commander of the Second Battalion of the Pennsylvania regiment, which garrisoned the forts west of the Susquehanna, (and brother of dead Lt. Edward Armstrong.) Accordingly, with the approval of Governor Morris, the officers drew up secret plans for the attack upon the Indians."

"It had been learned from escaped prisoners that the Indian leaders, Shingas and Captain Jacobs had their headquarters at Kittanning, on the Allegheny River (above Pittsburgh). This was a site of early Delaware settlements on the Ohio, dating from the 1720's, and had long been known to the Pennsylvania traders who accompanied and followed these Indians from the Susquehanna. The Delaware name of the place meant "at the great river"; and the Iroquois name, Attique, was of similar significance; it was a major landmark on a route running westward from the lower Susquehanna to the prairie country south of the Great Lakes. To this place Shingas had removed in 1754 from the forks of the Ohio."

It should be noted that the present site of Kittanning, Pennsylvania, approximates that of the Indian village of Kittanning



and was named after the latter.

"Marching by various routes, 300 men of Armstrong's six garrisons assembled at Fort Shirley, the most advanced of the forts, and on Monday August 30, the main body of troops set out from this place, preceded by an advance party which they overtook at the Allegheny Mountain on Friday, September 3. From this place scouts went forward to reconnoiter. Upon their return the next day, the troops stored their supplies on scaffolds, and set out on an unbroken march, continuing into the night of September 7, to Kittanning."

The attack began at daybreak, September 8, 1756. The Indian leader Captain Jacobs was killed. Lieutenant Colonel Armstrong's official report listed his losses at 17 men killed, 13 wounded and 19 missing. Of the 19 missing, 3 were later reported alive. The Indians reported their losses as seven men and two women. The Indian leader Shingas escaped.

The attack on Kittanning was a moral victory. It improved the spirits of the settlers, and the Delaware Indians abandoned their settlement at Kittanning, retiring to the protection of the French Forts, and to less exposed towns on the Beaver River and western settlements.

"On October 5, 1756, the Corporation of the City of Philadelphia gave Armstrong a vote of thanks, and set aside 150 pounds for appropriate gifts to him and his officers."

A medal was struck in his honor by the Corporation of the City of Philadelphia on January 5, 1757. Thomas Penn



presented Armstrong with a sword and belt; and some years later the Proprietors ordered a tract of land surveyed for Armstrong. "Including the old Kittanning town." The patent for this tract, dated March 2, 1775, makes the grant. "In Testimony and Memorial of the Services of Colonel John Armstrong in his arduous and Successful Expedition against the Indians at the Indian town and Settlement at Kittanning on the Allegheny which was the first instance of carrying the War into the Indian Country and gave a check to their Incursions into this Province;" and it pointedly names the tract "VICTORY."

The medal is described as follows:

Obverse: THE GIFT OF THE CORPORATION OF THE CITY  
OF PHILADELPHIA. Shield of the old  
arms of the city divided quarterly.

Reverse: Attack on Kittanning. Log Cabin in  
flames; to the right a causeway (river);  
in foreground four soldiers and a dead  
Indian; Inscribed KITTANING DESTROYED  
BY COLL. ARMSTRONG. IN EXERQUE.  
SEPTEMBER 8, 1756.

Diameter: 46 m.m.

The medal was engraved by Edward Duffield  
a Philadelphia watchmaker and engraver (1730-1805) and struck by  
Joseph Richardson, a noted silversmith of Philadelphia (1711-1784.)



The original medal is known in silver, pewter and copper. The United States Mint Kittanning Medal is known in bronze. There are counterfeit~~feits~~ known in lead. A few medals in copper are known having been struck after the dies cracked and they show the impression of the broken die beautifully.

The medal in silver is most rare and less than six are known. Mr. R. N. Williams, 2nd, Director of the Historical Society of Pennsylvania, Philadelphia, Pa., informs me that the society own one in silver, copper and pewter. The silver medal is on exhibition with the following description:

"The Kittanning or General Armstrong medal (1756) is believed to have been the first medal awarded by the colonies or cities to war soldiers for their services. This also is one of the first medals from dies struck in the colonies. Edward Duffield cut the dies and Joseph Richardson, the silversmith, struck the medals. Silver medals were presented to Col. Armstrong and his commissioned officers."

I would believe that the copper and pewter medals were awarded to non-commissioned officers and the enlisted men.

A review of auction catalogues points up that the medal is catalogued under various headings such as, Early American Medals, American Medals relating to the Army, American Historical Medals, and Indian Peace Medals. (English, George II, 1727 to 1760.)



Historically, the medal is closely associated with the early history of Western Pennsylvania and our country. Numismatically, it is significant in that it is one of the earliest, if not the first medal, struck in the Colonial United States.

Robert J. Hudson, M.D.



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THE KITTANNING MEDAL



An Accumulation of Data Concerning  
the Coins  
of the Austrian Republics

William V. Hunter, Jr.

Western Pennsylvania Numismatic Society



Austria  
The First Republic  
(Nov. 12, 1918 to March 12, 1938)

Karl (1916 - 1918)

Issues of 1918 listed as possibly struck during the First Republic.

20 Kronen  
1918 W (Vienna)  
Existing only in Vienna Mint Collection. 2

20 Heller (Iron) Y-54  
Diameter Weight

1918 W (Vienna)  
KB (Kremnitz)  
A pattern of <sup>metal</sup> ~~Gamma~~ and one of aluminum was struck in Vienna. 4

2 Heller (Iron) Y-53  
Diameter Weight

1918 W (Vienna)  
KB (Kremnitz)  
A pattern of aluminum struck at Vienna. 4

All coins struck in Vienna Mint

100 Kronen (Gold)	Y-81		
Diameter	Fineness	Round Weight	Fine Weight
37 mm.	900	33.875 gms.	30.487 gms.
1923 - (617)			
1924 - (2,851)			
Restrikes exist 3			

20 Kronen (Gold)	Y-80		
Diameter	Fineness	Round Weight	Fine Weight
21 mm.	900	6.775 gms.	6.097 gms.
1923 - (6,988)			
1924 - (10,337)			

100 Schillings (Gold)	Y-83		
Diameter	Fineness	Round Weight	Fine Weight
33 mm.	900	23.524 gms.	21.172 gms.
1926 - (63,795)			
1927 - (68,746)			
1928 - (40,188)			
1929 * (74,628)			
1930 - (24,849)			
1931 - (101,935)			
1933 - (4,727)			
1934 - (9,383)			

Original value in gold dollars was \$14.12 U. S. 6  
100 Schillings (Gold) Y-85



## 100 Schillings (Gold) Y-85

Diameter	Fineness	Round Weight	Fine Weight
33 mm.	900	23.524 gms.	21.172 gms.
1935 - (17,744)			
1936 - (12,417)			
1937 - (2,936)			
1938 - (1,433)			

## 25 Schillings (Gold) Y-82

Diameter	Fineness	Round Weight	Fine Weight
21 mm.	900	5.881 gms.	5.293 gms.
1926 - (276,705)			
1927 - (72,572)			
1928 - (134,041)			
1929 - (243,269)			
1930 - (129,595)			
1931 - (160,003)			
1933 - (4,944)			
1934 - (5,385)			

Original value in U.S. gold dollars was \$3.53<sup>6</sup>

1935 - (8,324)	Y-84
1936 - (7,267)	
1937 - (7,665)	
1938 - (1,357)	

## Silver Coinage

## 5 Schilling Y-79

Diameter	Fineness	Round Weight	Fine Weight
31 mm.	835	15.00gms.	12.525 gms.
1934 - (3,066,000)			
1935 - (5,377,000)			
1936 - (1,557,000)			

## 2 Schilling

Diameter	Fineness	Round Weight	Fine Weight
29mm.	640	12.00gms.	7.68 gms.
1928 - (6,900,000)	Y-69		
Rev. - Schubert designed by Grienauer			
1929 - (2,000,000)	Y-70		
Rev. - Billroth designed by Grienauer			
1930 - (500,000)	Y-71		
Rev. - Walther von der Vogelweide designed by Eddy Smith			
1931 - (500,000)	Y-72		
Rev. - Mozart designed by Grienauer			
1932 - (300,000)	Y-73		
Rev. - Haydn designed by Grienauer			
1933 - (400,000)	Y-74		
Rev. - Dr. Seipel designed by Hanish - Concee			



1934 - (1,500,000) Y-75  
 Rev. - Dr. Dollfuss designed by Grienauer  
 1935 - (500,000) Y-76  
 Rev. - Dr. Lueger designed by Marschall  
 1936 - (500,000) Y-77  
 Rev. - Prince Eugene designed by Grienauer  
 1937 - (500,000) Y-78  
 Rev. - Fischer von Erlach designed by Grienauer

Monetary Law of Dec. 21, 1923  
 (10,000 Kronen equal one Schilling)

1 Schilling (Silver) Y-59  

Diameter	Fineness	Round Weight	Fine Weight
26 mm.	800	7.00 gms.	5.60 gms.

 1924 - (11,086,000)  
 1925 - (38,209,000) Includes 1925 of 2nd type.  
 Obv. - Designed by H. Zita

1000 Kronen (Cu. Ni.) Y-58  

Diameter	Weight	Composition
22 mm.	4.50 gms.	75% Cu. - 25% Ni.

 1924  
 Obv. - Designed by H. Zita

200 Kronen (Bronze) Y-57  

Diameter	Weight	Composition
19mm.	3.333 gms.	95% Cu. - 4% Sn. - 1% Zn.

 Rev. - Designed by H. Zita  
 1924

100 Kronen (Bronze) Y-56  

Diameter	Weight	Composition
17 mm.	1.666 gms.	95% Cu. - 4% Sn. - 1% Zn.

 Obverse and Rev. designed by H. Zita  
 1923  
 1924

Coinage Reform of Dec. 20, 1924  
 (1 Schilling equals 100 Groschen)

Cu. Ni. composition is 75% Cu. - 25% Ni.  
 Bronze composition is 95% Cu. - 4% Sn. - 1% Zn.

1 Schilling (Silver) Y-68  

Diameter	Fineness	Round Weight	Fine Weight
25 mm.	640	6.00 gms.	3.84 gms.

 1925 - (38,209,000) Includes schilling of previous type.  
 1926 - (20,157,000)  
 1932

1 Schilling (Cu. Ni.) Y-66  

Diameter	Weight
26 mm.	7.00 gms.

 1934  
 1935 -



$\frac{1}{2}$  Schilling (Silver) Y-67

Diameter	Fineness	Round Weight	Fine Weight
19 mm.	640	3.00 gms.	1.92 gms.
1924 - Pattern 800 Fine			
1925 - (18,370,000)			
1926 - (12,943,000)			

50 Groschen (Cu. Ni.) Y-64

Diameter	Weight
24 mm.	5.50 gms.
1934 -	

50 Groschen (Cu. Ni.) Y-65

Diameter	Weight
24 mm.	5.50 gms.
1935 -	
1936 -	

10 Groschen (Cu. Ni.) Y-63

Diameter	Weight
22 mm.	4.50 gms.
Obv. - Designed by H. Zita	
1925 -	
1928 -	
1929 -	

5 Groschen (Cu. Ni.) Y-62

Diameter	Weight
17 mm.	3.00 gms.
1931 - Pattern	
1932 -	
1934 -	
1936 -	
1937 -	
1938 -	

2 Groschen (Bronze) Y-61

Diameter	Weight
19 mm.	3.333 gms.
1925 -	
1926 -	
1927 -	
1928 -	
1929 -	
1930 -	
1934 -	
1935 -	
1936 -	
1937 -	
1938 -	

1 Groschen (Bronze)

Diameter	Weight
17 mm.	1.666 gms.
Obv. designed by H. Zita	



# 1 Groschen (Cont.)

1925 -  
1926 -  
1927 -  
1928 -  
1929 -  
1930 -  
1931 -  
1932 -  
1933 -  
1934 -  
1935 -  
1936 -  
1937 -  
1938 -

## Austria - 2nd Republic

Coinage Law of July 25, 1946

### 50 Schilling (Silver)

	Diameter	Fineness	Round Weight	Fine Weight	Thickness
	34 mm.	900	20 gms.		2.4 mm
1959 -	2,944,000	Y-101	H		
Obv. -	Andreas Hofer designed by Grienauer				
1963 -			H		
Obv. -	Union of Tyrol and Austria				
1964 -			H		
Obv. -	Innsbruck Winter Olympics designed by Grienauer.				

### 25 Schilling (Silver)

	Diameter	Fineness	Round Weight	Fine Weight	Thickness
	30 mm.	800	13 gms.		2.1 mm
1955 -	1,500,000	Y-96	H		
Obv. -	Bundestheater designed by A. Hoffmann				
1956 -	4,325,026	Y-97	H		
Obv. -	Mozart designed by Grienauer				
1957 -		Y-98	H		
Obv. -	Mariazell Cathedral designed by Grienauer				
1958 -		Y-100	H		
Obv. -	Von Welsbach designed by L. Huger				
1959 -	2,024,410	Y-102	H		
Obv. -	Archduke Johann designed by Norz				
1960 -			H		
Obv. -	Carinthian Plebiscite designed by Höttenstorfer				
1961 -	1,400,000		H		
Obv. -	Burgenland designed by Höttenstorfer				
1962 -	2,000,000		H		
Obv. -	Bruckner designed by Grienauer				



## 25 Schillings (Silver) cont.

1963 - H  
 Obv. - Prince Eugene designed by Grienauer  
 1964 - H  
 Obv. - Grillparzer designed by Grienauer

## 10 Schilling (Silver) Y-99

Diameter	Fineness	Round Weight	Thickness
27 mm.	640	7.5 gms.	1.6 mm.

Rev. - Designed by Welz

1957 - H  
 1958 - H  
 1959 - 3,835,000 H  
 1960 - H  
 1961 - H  
 1962 - H  
 1963 - H  
 1964 - H

## 5 Schilling (Aluminum) Y-94

Diameter	Weight	Thickness
31 mm.	4 gms.	2.4 mm.

Composition  
 98.5% Al. - 1.5% Mn.

1952 - 7,015,200 H2  
 1953 - 16,992,000  
 1954 - 260,200  
 1955 - 1,362,600  
 1956 - 3,371,600  
 Demonetized in 1961<sup>1</sup>

## 5 Schilling (Silver) Y-106

Diameter	Fineness	Round Weight	Thickness
23.5 mm.	640	5.2 gms.	1.4 mm.

1960 - 10,051,000  
 1961 - 20,469,000 H  
 1962 - 6,129,000 H  
 1963 - H  
 1964 - H

## 2 Schilling (Aluminum) Y-93

Diameter	Weight	Thickness
28 mm.	2.8 gms.	2.0 mm.

Composition  
 98.5% Al. - 1.5% Mn

1946 - 10,082,000 H2  
 1947 - 12,006,000 2  
 1948 - 538,000  
 1950 - 1,090,000  
 1951 - 4,317,000  
 Demonetized in



## 1 Schilling (Aluminum) Y-92

Diameter	Weight	Thickness	Composition
25 mm.	2.0 gms.	1.8 mm.	98.5% Al. - 1.5% Mn.
1946 - 22,175,000		2	
1947 - 17,928,000		2	
1948 - 9,176,000			
1949 - 3,889,000			
1950 - 1,173,000			
1951 - 8,120,000			
1952 - 5,812,000		H2	
1953 - 572,000			
1954 -			
1955 - 2,937,000			
1956 - 10,203,000		H	
1957 -			
1958 -			

Demonetized in 1961

## 1 Schilling (Aluminum - Bronze) Y-104

Diameter	Weight	Thickness	Composition
22.5 mm.	4.2 gms.	1.55 mm.	91.5% Cu. - 8.5% Al.
1959 - 32,954,000		H	
1960 - 57,166,000		H	
1961 - 49,338,000		H	
1962 - 13,124,000			
1963 -		H	
1964 -		H	

## 50 Groschen (Aluminum) Y-91

Diameter	Weight	Thickness	Composition
22 mm.	1.4 gms.	1.6 mm.	98.5% Al. - 1.5% Mn.
1946 - 9,130,000		H2	
1947 - 5,243,580		H2	
1948 - 4,850,000			
1949 - 3,813,000			
1950 - 815,000			
1951 - 3,383,000			
1952 - 5,557,000		H2	
1953 - 1,634,000			
1954 - 662,000			
1955 - 4,249,000		H	

Not listed as circulating actively in 1948<sup>1</sup>

Demonetized during 1961

## 50 Groschen (Aluminum - Bronze) Y-103

Diameter	Weight	Thickness	Composition
19.5 mm.	3 gms.	1.5 mm.	91.5% Cu. - 8.5% Al.
1959 - 11,853,000		H	



1960 - 20,530,000  
 1961 - 22,834,000  
 1962 - 9,834,000  
 1963 -  
 1964 -

20 Groschen (Aluminum - Bronze) Y-104  
 Diameter Weight Thickness Composition  
 22 mm. 4.5 gms. 1.7 mm. 91.5% Cu. - 8.5% Al.  
 1950 - 450,000 2  
 1951 - 4,128,000 H2  
 1952 - 678,000  
 1953 - 2,706,000  
 1954 - 5,557,000 H  
 1955 \* 1,007,000  
 1956 - 164,000  
 Demonetized in 1959

10 Groschen (Zinc) Y-88  
 Diameter Weight Thickness  
 21 mm. 3.5 gms. 1.8 mm.  
 1947 - H2  
 1948 - 41,338,000 H2  
 1949 - 58,181,000 H2  
 1950 - 9,874,000  
 1951 - 9,616,000

10 Groschen (Aluminum) Y-90  
 Diameter Weight Thickness Composition  
 20 mm. 1.1 gms. 1.6 mm. 98.5% Al. - 1.5% Mn.  
 1951 - 6,014,000 H2  
 1952 - 45,722,000 H2  
 1953 - 8,743,000 H2  
 1954 - 11,430,000  
 1955 - 24,932,000 H  
 1956 - 26,868,000  
 1957 - H  
 1958 -  
 1959 - 58,554,000 H  
 1960 - 23,285,000  
 1961 - 14,569,000  
 1962 - 24,601,000  
 1963 - H  
 1964 -

5 Groschen (Zinc) Y-87  
 Diameter Weight Thickness  
 19 mm. 2.5 gms. 1.5 mm.  
 1948 - 5,106,000 H2  
 1949 - 6,719,000  
 1950 - 21,775,000 2  
 1951 - 8,060,000 2  
 1952 - 6,472,000  
 1953 - 5,661,000 H2  
 1954 - 6,687,000  
 1955 - 5,912,000 H



## 5 Groschen (Zinc) cont.

1956	-	7,516,000	
1957	-		
1958	-		
1959	-	3,024,000	
1960	-	7,285,000	
1961	-	3,037,000	
1962	-	9,287,000	
1963	-		H
1964	-		H

## 2 Groschen (Aluminum) Y-89

	Diameter 17 mm,	Weight .9 gms.	Thickness 1.5 mm,	Composition 98.5% Al. - 1.5% Mn.
1950	-	17,550,000	H2	
1951	-	11,479,000	H2	
1952	-	18,655,000	H2	
1953	-	11,979,000		
1954	-	12,524,000	H	
1955	-	14,874,000		
1956	-	18,970,000		
1957	-		H	
1958	-			
1959	-	3,058,000		
1960	-	5,198,000		
1961	-	2,286,000		
1962	-	5,430,000	H	
1963	-			
1964	-			

## 1 Groschen (Zinc) Y-86

	Diameter 17 mm.	Weight 1.8 gms.	Thickness 1.3 mm.
1947			2
1948	-	11,635,000	
1949	-	7,712,000	
1950	-	4,172,000	



## Trade Coins of the Austrian Republics

## Taler (Silver)

	Diameter	Round Weight	Thickness	Fineness
	39.5 mm.	28.0668 gms.	2.5 mm.	833 <sup>1</sup> / <sub>3</sub>
Dates listed since 1947 only.				
1947 -	10,209			
1948 -	6,704			
1949 -	3,296			
1950 -				
1951 -				
1952 -				
1953 -				
1954 -	11,057			
1955 -	17,800			
1956 -	37,707			
1957 -				
1958 -				
1959 -	166,405			
1960 -	812,176			
1961 -	2,107,301			
1962 -	520,940			
1963 -				
1964 -				

Obv. Bust of Maria Theresa. Translation of abbreviations gives: Maria Theresia, by the Grace of God, Empress of the Holy Roman Empire, Queen of Hungary and Bohemia. The S.F. refers to Schoebel and Faby, mint-master and mint-warden of the Gunzberg Mint.

Rev. - Archduchess of Austria, Duchess of Burgundy, and Countess of Tyrol



## Gold Trade Coins of the Austrian Republics

100 Kronen				
Diameter	Weight	Thickness	Fineness	
37 mm.	33.8753 gms.	2.2 mm.	900	

20 Kronen				
Diameter	Weight	Thickness	Fineness	
21 mm.	6.7751 gms.	1.4 mm.	900	

20 Francs				
Diameter	Weight	Thickness	Fineness	
21 mm.	6.4516 gms.	1.4 mm.	900	

10 Francs				
Diameter	Weight	Thickness	Fineness	
19 mm.	3.2258 gms.	.9 mm.	900	



## Gold Trade Coins cont.

Gold Ducats are trade coins issued under law dated March 9, 1870  
(State Gazette No. 126)

## 4 Ducats (Gold)

Weight	Fineness
13.9636 gms.	986 1/9

Dated 1915 and issued as proofs.  
1950 - 17,977

## 1 Ducat

Weight	Fineness
3.4909 gms.	

Dated 1915  
1950 - 65,664



Other Coins Circulating in Austria as listed in "Annual Report of the Director of the Mint". (Partial)

1 Reichspfennig (Zinc)

Diameter	Weight	Thickness
17 mm.	1.8 gms.	1.3 mm.

5 Reichspfennig

Diameter	Weight	Thickness	Composition
18 mm.	2.5 gms.	1.5 mm.	92% Cu. - 8% Al.
19 mm.	2.5 gms.	1.5 mm.	Zinc

10 Reichspfennig

Diameter	Weight	Thickness	Composition
21 mm.	4 gms.	1.8 mm.	92% Cu. - 8% Al.
21 mm.	3.5 gms.	1.8 mm.	Zinc

50 Reichspfennig

Diameter	Weight	Thickness	Composition
22.5 mm.	1.3 gms.	1.6 mm.	Al.



## Bibliography and Notes

Reference figures represent references by numbers as listed in bibliography.

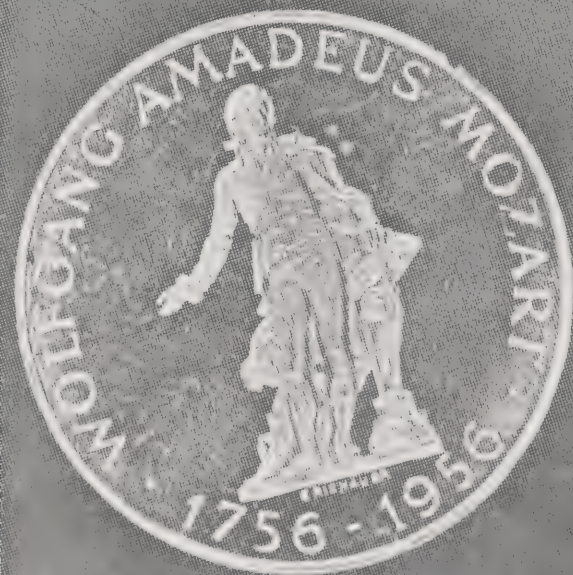
The letter H after a specific coin date means that the coin has been seen by the author bearing that date.  
The numeral 2 means that the date appearing on the specified coin is listed in Cejnek.

Quantities of coins listed by year in parenthesis are taken from the U. S. Mint Reports. The yearly mintage figures do not necessarily represent the number of coins bearing that date. Quantities not in parenthesis have been taken from Cejnek or the Miller zu Aichholz volumes. They supposedly represent the number of coins bearing that date.

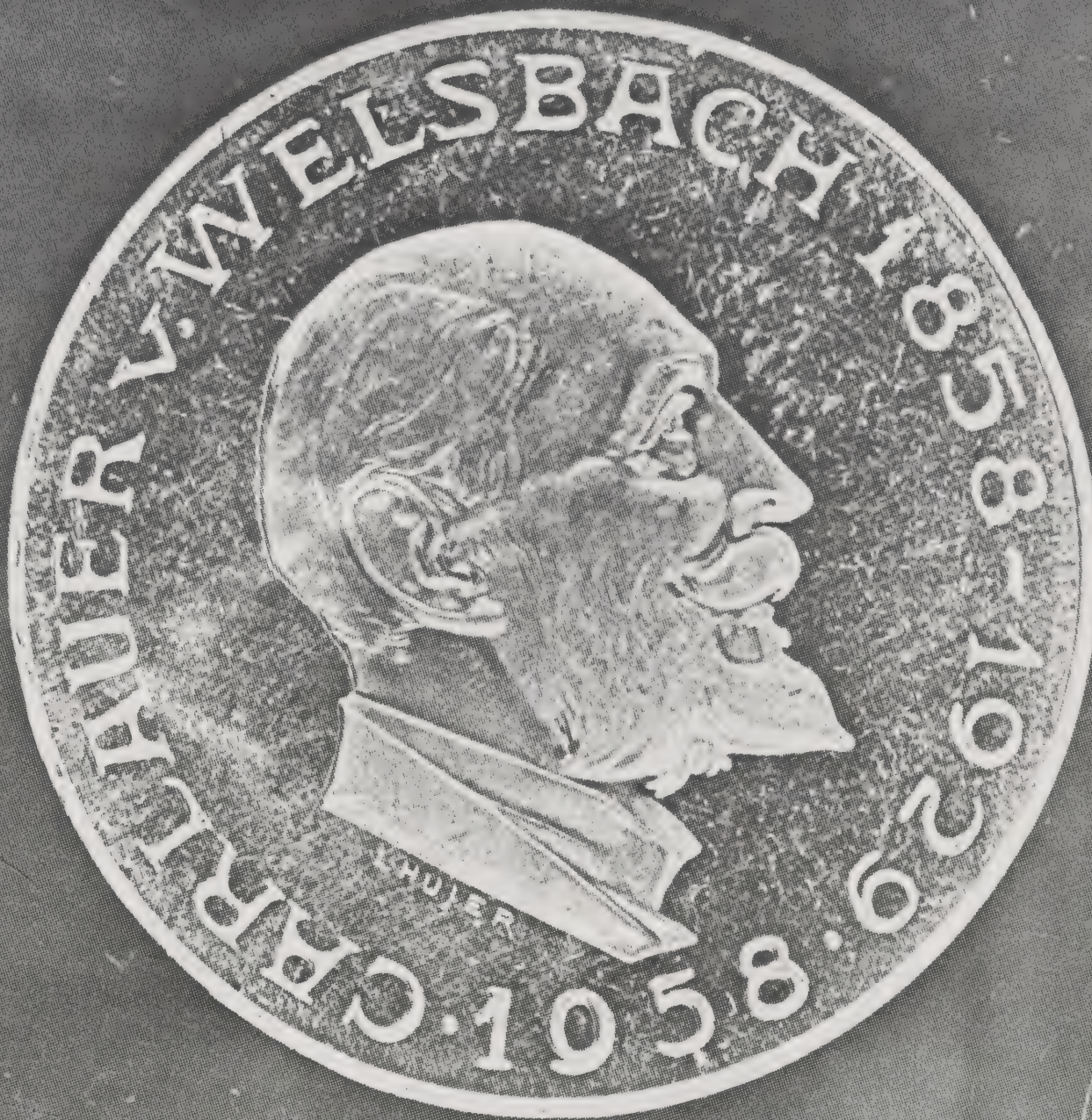
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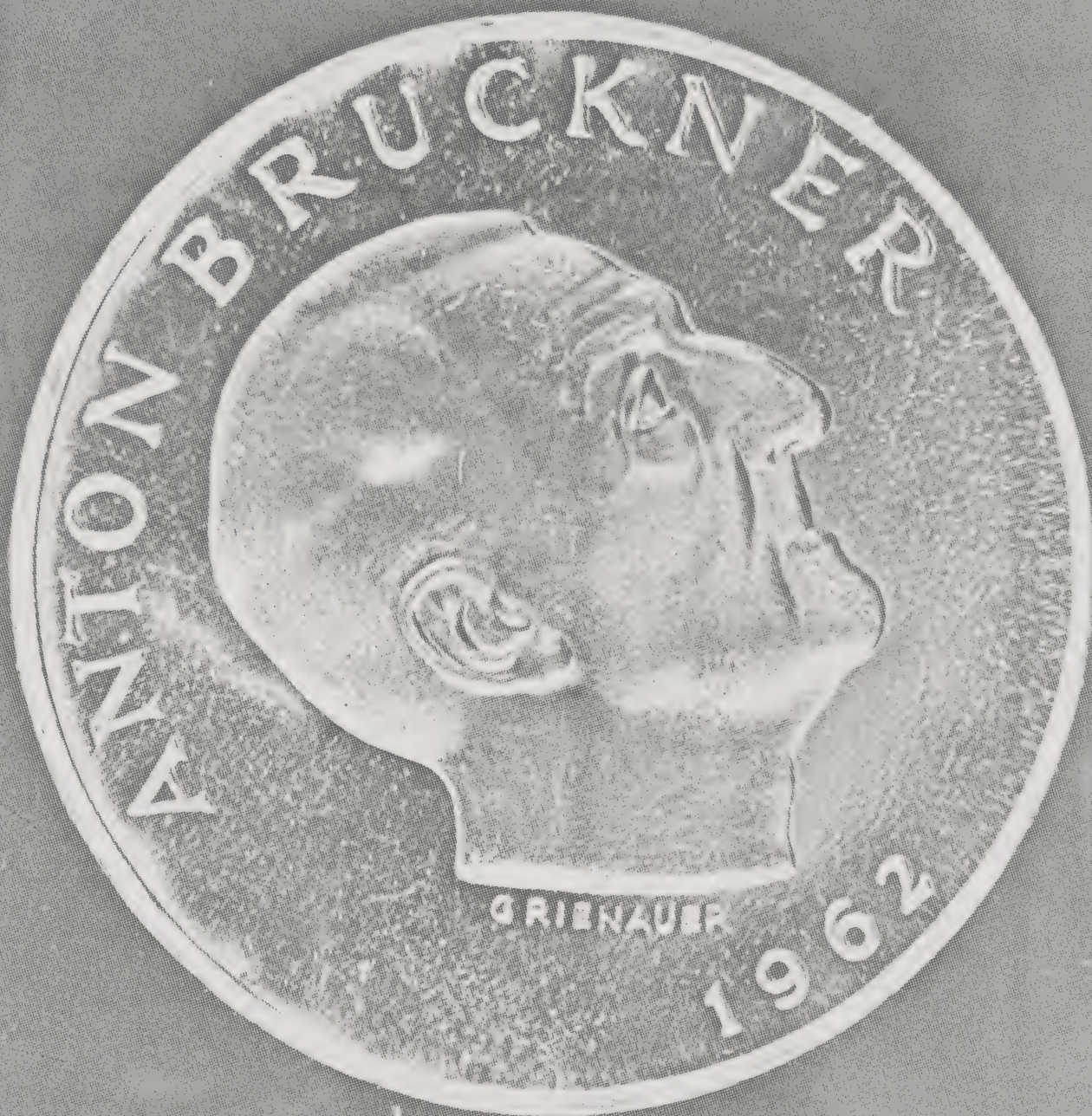


























AN INTRODUCTION TO BYZANTIUM  
by Pat McBride

The Byzantine Empire spanned approximately a millennium. The beginning depends on what reference source is used. The late Roman Empire period of the 3rd century is where this paper will start.

The first misconception is the term Byzantine itself. The Byzantines considered themselves Roman citizens and part of the Roman Empire. Sometimes it is referred to as the East Roman Empire. The name Byzantine was not used until the 16th century which was about 150 years after the fall of the empire to the Ottoman Turks in 1453 A.D. I would think that, if given the opportunity to stand before Constantine the Great, one would not be inclined to tell him that he was not a Roman unless one had a suicide wish.

The Roman Empire of the late 3rd and early 4th centuries was a time of great turmoil. When Diocletian became sole emperor in 285 A.D. the empire was still whole although the threat of barbarian invasion was ever present. He ruled with unquestioned authority. Diocletian reformed many areas of Government that included increasing the size of the army and introducing a more stable gold and silver currency.

Religious persecution of the Christians was tremendous under Diocletian's rule. It became so terrible that certain Christian religions use the time of persecution in 303 A.D. as the basis of their calendar year as opposed to the birth of Christ. With his belief in the divinity of Imperial Rule and the worship of state gods the conflict with the Christians, who by now consisted of one sixth of the total Roman population, was inevitable. Diocletian's edicts called for the destruction of Christian churches and books, clergy be imprisoned and be forced to sacrifice to state gods, and all persons were to make customary sacrifices on pain of death. With this in mind, what transpires over the next 22 years is quite remarkable and is a key turning point that would effect the entire world today.

Trusting important military operations to a rival was considered a risk and since Diocletian had no male heir he took Maximian into his confidence and eventually made him Augustus. In 293 A.D. the need to eliminate military rivalry arose by appointing Galerius and Constantius, the father of Constantine the Great, as Caesars and the plan was at the right time the two Augusti would retire and the two caesars would rule and appoint two new Caesars to take their places. This Tetrarchy, as it was called, was sealed with marriages of the daughters of Diocletian and Maximian. The provinces were grouped into new districts called dioceses with each member of the Tetrarchy to control his own areas.

Diocletian after many years of civil service abdicated and chose to retire in a magnificent palace near Salona. And because of his domineering character, he forced Maximian to do the same. This opened the flood gate for all that wanted to be emperor.

The death of Constantius in Britain in 306 A.D. led his army to claim his 26 year old son Constantine as Augustus. This did not sit well with the others that were striving for power. There were many alliances made and broken during this time. The most significant battle occurred in 312 A.D. as Constantine and his army moved towards Italy. At



a place called Milvian bridge that crosses the Tiber, Constantine had a vision from the Christian God and instructed his soldiers to enscribe the Greek letters chi and rho on their shields which were the first two letters of the Greek word Christos, meaning Christ. He also ordered the Christogram on the labarum to be carried into battle against Maxentius.

With the death of Maxentius, Constantine controlled not only Britain and Gaul but swept through Italy with a triumphal entry into Rome and gained control of Spain and North Africa as well. By 324 A.D. he defeated Licinius in Asia Minor to gain control of the eastern part of the Roman Empire and claim the title of sole emperor.

An extraordinary event occurred in 325 A.D. Constantine called a meeting at a place named Nicea which is in modern day Turkey. It would seem natural to be a meeting of his generals to lay the groundwork of how he would rule this vast empire, but instead he summoned all of the Christian Bishops. They came from all parts of the empire with their differences of language, rank, and wealth to this place where Imperial Christianity was born. Variations of the Nicene Creed is still the basis of the Christian church today. It is safe to assume that all the Christian Churches today can trace representation to this place and time. Constantine did away with the Roman belief that the emperor was an Imperial god and reassured those present at Nicea that the belief of the Trinity (the Father, Son and Holy Ghost) as a mysterious power in heaven is the belief of the State, and that he was the human ruler on earth as servant and mediator. This concept allowed him to rule without competing with God and would only have to be concerned with human competition. This action had a sort of reverse effect with the population. He was viewed more so as a colossal ruler, with statues and monuments to this effect, than the past emperors that claimed to be gods. From his actions we can assume that he was a bit of a Christian along with being quite a Politician.

Constantine's next project was the rebuilding of the ancient Greek city of Byzantium, located strategically between the Bosphorus and the Sea of Marmora, as the new Christian city or a Rome of the East. In his modesty, he named this new city Constantinople. New buildings were hurriedly constructed and ancient relics plundered by Constantine's campaigns were incorporated into the city. Constantine had a love of these artifacts but his favorite of most holy relics was Palestine. In Bethlehem he built the Church of the Nativity over the birthplace of Christ. In Jerusalem he built the Church of the Holy Sepulchre, the most holy of Christian places constructed over the crucifixion and burial place of Christ.

These beginnings of statewide Christianity are mentioned because of their importance in the designs of the Byzantine coinage especially in the gold issues of the late 7th century of Justinian II. The standard gold coin was the solidus that was introduced by Constantine the Great. It was approximately 4.5 grams and took 72 to make a Roman pound which made it lighter than the aureus that was 1/60th of a Roman pound. A gage for value would be one months wages for the Byzantine soldier was one to one and a half solidi per month. The early solidus from 310 A.D. to the middle of the 5th century generally had a sideview of the emperor's bust with a victory design on the reverse. This was typically Roman in style. The Byzantine style shows facing busts with the the victory motif on the reverse and later the cross on the steps design.



The solidi minted in Constantinople were of the purest standard and weighed 24 siliquae or keratia (carets) that is the term used today to identify fineness. The word CONOB on the reverse of the solidus is more a mark of purity than an indication of the Constantinople mint. The major fractional denominations are the 1/2 or semissis and the 1/3 or tremissis.

The solidus was the benchmark coin for trade in the ancient world and Constantinople was the trading center of that world. Its population was near one million. Trade routes extended in all directions. Tariffs from the goods that passed through the city made the Empire enormously wealthy. Constantinople was very much vibrant and alive with activity. A walk to a shop to make a purchase would entail an argument over price and after that was resolved an argument over religion and the divine nature of Christ. Where Rome was in a decline and cities in the west were abandoned the East was thriving. Tourists, dignitaries, and ambassadors were awestruck and marveled in disbelief at the wealth and vitality.

The emperor Justinian I continued to build and revise the city. The church of Santa Sophia is an architectural masterpiece. In difference to the Roman buildings, that were built with more repetitively. If Rome needed a building it was time to bash some slaves dig out the plans and go to it. In contrast were the craftsmen of Byzantium that worked with painstaking detail to be sure that it was pleasing to the eyes of God. The dome of Justinian's church was of massive size and designed on pendentive arches that defy previous architectural skills. The walls, floor, and ceilings are decorated ornately with superb detail. It was built over a five year period by the labor of ten thousand men. The dome is one hundred seventy nine feet above the floor, one hundred seven feet in diameter, and forty six feet deep. The architects were so confident in the design that they place forty windows at the base. This gave it the appearance of being suspended in mid air.

The palace of the emperor was built with great splendor that included silver and ivory doors, embroidered tapestries, purple curtains on rods of silver, golden lamps hanging from the domes, and precious furniture incrustated with mother of pearl, ivory, and gold. Court life of the emperors was dictated by a strict ceremonial codes. The clothing that was worn by the emperors bore much symbolism and meaning. This is quite evident in the coinage that was produced and is used as part of the attribution process. The placement of the emperor on the coins was also significant. Examples are when there is a joint rule the dominant ruler was at the right side of the other and was shown with a longer beard and more ornate garb. The obverse position in later centuries was given to Christ while the emperor was the servant on the reverse.

Those that came before the emperor had their arms held as they approached and ceremoniously fell to the floor when they reached the throne. The emperors gave commands through simple, brief, and established formulas. When he handed gifts the recipients put their hands under their cloaks so as not to have any physical contact with the hands of the emperor. The Byzantine belief was that the emperor, as a servant of the Christian God, had legal authority to rule in favor of the good of all his subjects and not be governed by his own passions to benefit himself. If an emperor deviated from this idea then revolution was the only recourse against imperial tyranny. There were plenty of



revolutions to assure that this concept was fulfilled. Some power transfers were carried out quite brutally. The passing of power from father to son was not always the case. The heir had to have public support. Reaching the top may be desirable but consider that few emperors died of natural causes.

Education and learning were an integral part of the Byzantine state. With the decline of the west (Rome and the cities of Europe) all the knowledge of the ancient world was stored in the east. The great works of the Greek classics of science, literature, and philosophy were carefully copied and recopied by hand and preserved. The teacher played a prominent role in Byzantine life. Books circulated widely among the Byzantines. The emperors were often very scholarly. The survival today of the works of Plato, Aristotle, Homer, and Sophocles are only possible because of the care of Byzantium. Justinian's revisions of Roman law to make it applicable to all men whether Latin or Greek lays some of the most significant groundwork that was used in Europe and which we still follow today. The empire's constant battles with barbaric tribes affects our own heritage as a nation. With Byzantium as a buffer, the multitudes of Persian cultures were never able to push westward and on through Europe. Our Western civilization today would have had a very meager cultural inheritance had it not been for the this Eastern Empire.

The armies of Byzantium were of the best trained and most well equipped of the world. One thousand years of survival is proof of this. But it was not always a battle or war that resolved a dispute. The emperors were well aware of the cost and depletion that military campaigns burdened the government. Often times a tribute of gold was paid and was something that they had plenty of. Allowing foreigners to take active rolls in society and its benefits also contributed towards preserving the peace. All options were used for the good of the empire as a whole. This is not to say as warriors they were weak. If it was war you wanted then they were quite inclined to oblige. The Byzantine army's successes were evident in its ability to adapt to the circumstances at hand. They were very eager to learn from their different enemies. Often times the emperor would lead and command himself. This would elevate his position in the eyes of the military and strengthened his position even more as a dominate ruler.

The Byzantine navy ruled the Mediterranean. The greatest secret weapon of the Middle Ages was a device known as Greek fire. Mounted on the bow of their ships was a gilded lions head that through the use of siphons squirted a chemical compound of fire onto the enemy ships. To make matters worse it burned on water and was extremely difficult to extinguish. Its effects were devastating and earned quite a reputation among would be attackers.

Diplomacy was also a tool. Byzantium was very tolerant of the barbaric cultures and often allowed them to share in the fruits of the Byzantine culture. This was quite effective in keeping them at bay. They were also very good at working one enemy against another if the end result would be beneficial to the state.

The relationship between the eastern and western parts of the empire were not the best. When the emperors took residence in Constantinople, Rome's importance began to wane. Conflicts between citizens that would normally be brought before the emperor's court were now placed in the

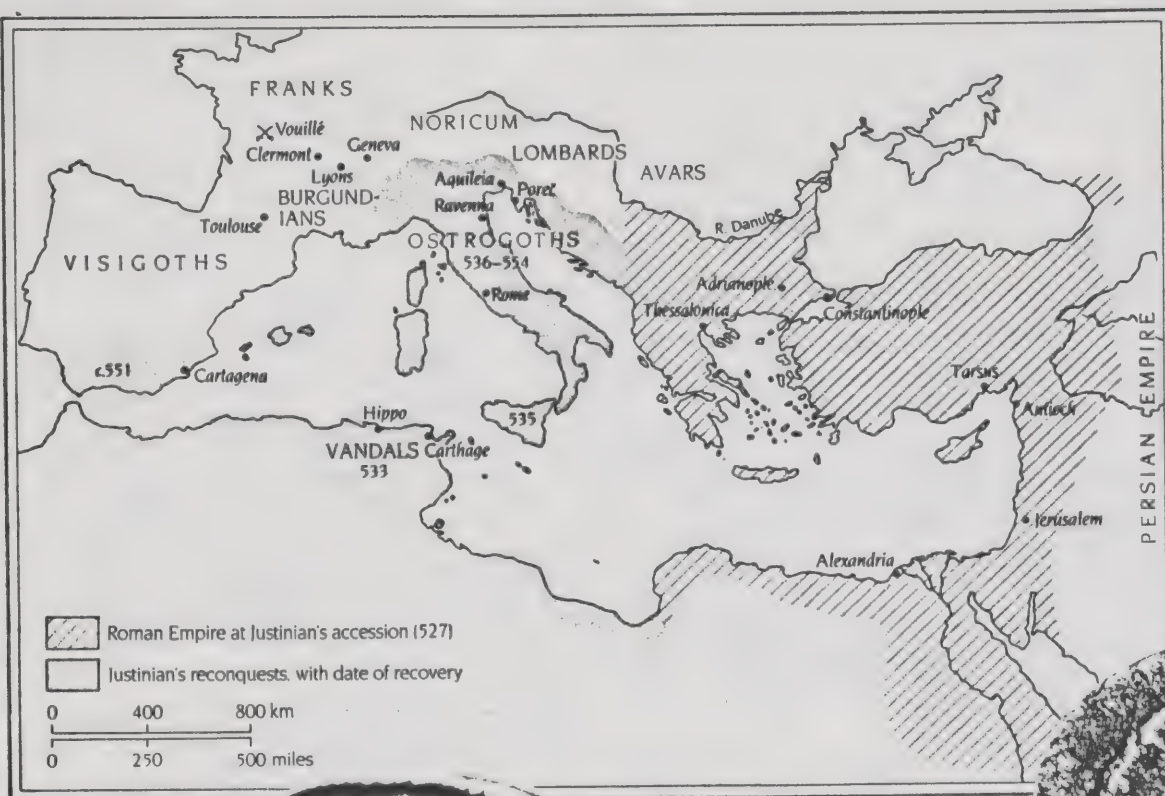


lap of the pope of Rome, since he was the highest remaining official. This of course elevated the pope's authority to greater heights and would appear to be an advantage but as time passed it the extra duties became more burdensome and allowed less time for religious devotion. To make matters worse was the threat of the Vandel barbarians and other Germanic tribes invading Italy. The tension between the popes and emperors were always present. Some of the touchy points were the iconoclast movement of the emperors starting in the early 8th century. The emperors felt that there was too much emphasis on sculpted and painted images and removed likenesses of Christ from the coinage. It is believed that this belief was carried out more to pacify the military rather than a strict belief in the Old Testament against idol worship as the emperors would have the people believe. The popes felt that these images were beneficial and educational. The emperors eventually restored these images. There were also conflicts as to who was going to convert the Bulgarians. This led to another political quarrel. The Papacy also did not put much confidence in the east to defend Italy against the Lombards and the Muslims and eventually turned to Charlemagne in 800 A.D. The final schism was an argument over the nature of the Trinity along with the on going dispute over papal or patriarchal jurisdiction over southern Italy. The emperor had taken this away along with the monetary gifts that Rome had received over the years as a punishment over the Iconoclast issue. When the Normans began to invade southern Italy they returned jurisdiction to Rome which didn't make the the patriarch of Constantinople to glad. The Trinity disagreement came to a peak in 1054 A.D. when the pope's most unbending cardinal Humbert was sent to Constantinople for talks that ended in a mutual excommunication that was only lifted in 1965.

Mint records of the period are nonexistent. No dies have survived. Therefore most of what is known comes from the coinage itself. The die axis is the same as that of the U.S. Mint. The copper coinage of many emperors was struck crudely on flans of various sizes especially in the middle years of the empire when inflation increased and lower denominations were no longer needed. The folles was then produced in different sizes but retained the denomination as such. The copper was not intrinsic and considered a token coinage backed by the government. Diameters range from under 18mm. to 40mm. with frequent over strikes. The demand for coinage was tremendous especially with the change of emperors. The gold was treated quite differently. It retained its value through most of the empire and was for the most part consistent in size, shape, and fineness. The coinage was hammered by over a dozen mints throughout the empire during its peaks. The inscriptions began in Latin to combinations of Latin and Greek and eventually to all Greek at the end of the empire. Artistic style varied from beautiful to blundered. Officina numbers were used to determine what mint division produced the coinage. Dates were shown through regnal or indiction years. Debasement of the gold coinage began in the 11th century.

The demise of the the Byzantine Empire was at the hand of the Ottoman Turks when the great walls of the city of Constantinople were finally penetrated by masses of invaders that had laid siege before. On May 23, 1453 A.D. historical genocide was committed to a majority of the magnificent books of learning that were preserved through the centuries to be placed in piles and burned. The loss of unknown works of the great classics of ancient Greece and Rome, the loss of the original manuscripts of the Old and New Testaments that recorded the very beginnings of humanity and to the time of Christ and beyond were forever denied to the scholars who followed.





GOLD			SILVER		COPPER	
Solidus	Semissis	Tremissis	Miliarensis	Siliqua	Follis	Nummus
1	2	3	12	24	180	7,200
	1	1½	6	12	90	3,600
		1	4	8	60	2,400
			1	2	15	600
				1	7½	300
					1	40
						1

#### Other denominations:

##### GOLD

Lightweight solidus of 23 siliquae.  
 Lightweight solidus of 22 siliquae.  
 Lightweight solidus of 20 siliquae.  
 Half tremissis (under Justin II) = 2 miliarensia.

##### SILVER

250 nummi.  
 Half siliqua = 150 nummi.  
 125 nummi.

120 nummi.  
 Quarter siliqua = 75 nummi.

##### COPPER

33 nummi.  
 Three-quarter follis = 30 nummi.  
 Half follis = 20 nummi.  
 16 nummi.  
 Dodecanummius = 12 nummi.  
 Decanummius = 10 nummi.

8 nummi.  
 6 nummi.  
 Pentanummius = 5 nummi.  
 4 nummi.  
 3 nummi.  
 2 nummi.



# BYZANTINE EMPERORS AND DYNASTIES

## *Dynasty of Constantine*

- 324-37 Constantine I
- 337-61 Constantius II
- 361-3 Julian
- 363-4 Jovian
- 364-78 Valens

## *Dynasty of Theodosius*

- 379-95 Theodosius I
- 395-408 Arcadius
- 408-50 Theodosius II
- 450-7 Marcian

## *Dynasty of Leo the Great*

- 457-74 Leo I
- 474 Leo II
- 474-5 Zeno
- 475-6 Basiliscus
- 476-91 Zeno (again)
- 491-518 Anastasius I

## *Dynasty of Justin*

- 518-27 Justin I
- 527-65 Justinian I
- 565-78 Justin II
- 578-82 Tiberius II Constantine
- 582-602 Maurice (Tiberius)
- 602-10 Phocas

## *Dynasty of Heraclius*

- 610-41 Heraclius
- 641 (Jan.-?April) Heraclius Constantine (III)
- 641 (?April-?Dec.) Heraclonas (Constantine)
- 641-68 Constans II
- 668-85 Constantine IV
- 685-95 Justinian II
- 695-8 Leontius
- 698-705 Tiberius III
- 705-11 Justinian II (again)
- 706-11 Tiberius IV
- 711-13 Philippicus (Bardanes)
- 713-15 Anastasius II (Artemius)
- 715-17 Theodosius III

## *Dynasty of Leo the 'Isaurian'*

- 717-41 Leo III
- 741-75 Constantine V
- 775-80 Leo IV
- 780-97 Constantine VI
- 797-802 Eirene
- 802-11 Nicephorus I
- 811 Stauracius
- 811-13 Michael I (Rangabe)
- 813-20 Leo V (the Armenian)



Emperor in parade armour

## *Dynasty of the Amorians*

- 820-9 Michael II
- 829-42 Theophilus
- 842-67 Michael III

## *Dynasty of the Macedonians*

- 867-86 Basil I
- 886-912 Leo VI
- 912-13 Alexander
- 913-59 Constantine VII

## 920-44 Romanus I (Lecapenus)

- 959-63 Romanus II
- 963-69 Nicephorus II (Phocas)
- 969-76 John I (Zimisces)
- 976-1025 Basil II
- 1025-8 Constantine VIII
- 1028-50 Zoe with:
  - 1028-34 Romanus III (1)
  - 1034-41 Michael IV (2)
- 1041-2 Michael V (adopted)
  - 1042 (April to June) Theodora (her sister)
- 1042-55 Constantine IX Monomachus (3)
- 1055-6 Theodora alone
  - 1056-7 Michael VI
  - 1057-9 Isaac I (Comnenus)
  - 1059-67 Constantine X (Dukas)
  - 1067-71 Romanus IV (Diogenes)
  - 1071-8 Michael VII (Dukas)
  - 1078-81 Nicephorus III (Botaneiates)

## *Dynasty of the Comneni*

- 1081-1118 Alexius I
- 1118-43 John II
- 1143-80 Manuel I
- 1180-3 Alexius II
- 1183-5 Andronicus I

## *Dynasty of the Angeli*

- 1185-95 Isaac II
- 1195-1203 Alexius III
- 1203-4 Isaac II and Alexius IV
- 1204 Alexius V (Murtzuphlus)
- 1204-61 The Latin Emperors

## *Emperors of Nicaea*

- 1208-22 Theodore I (Lascaris)
- 1222-54 John III (Dukas Vatatses)
- 1254-8 Theodore II (Lascaris)
- 1258-61 John IV (Lascaris)
- 1259-61 Michael VIII (Palaeologus)

## *Dynasty of the Palaeologi*

- (1259)-82 Michael VIII
- 1282-1328 Andronicus II
  - with Michael IX 1295-1328
- 1328-41 Andronicus III
- 1341-91 John V
- 1347-54 John VI (Cantacrusenus)
- 1376-9 Andronicus IV (Palaeologus)
- 1390 John VII (Palaeologus)
- 1391-1425 Manuel II
- 1425-48 John VIII
- 1448-53 Constantine XI



## ROBES AND REGALIA

**AKAKIA** (*ἀκακία*), **ANEXIKAKIA** (*ἀνεξικακία*).

A bag of purple silk (*βλαττίον*) tied in the centre with a white handkerchief (*μανδήλιον*) and containing dust as a symbol of mortality. It looks on coins very like a parchment roll and is sometimes referred to as such (*volumen*). It is not always easy to distinguish it from the less stiff *mappa* and the change from *mappa* to *akakia* comes at the end of the seventh century after the termination of the consulate.

### CHI-RHO SYMBOL

The first two letters in Greek of *Χριστός* (the Anointed One), formed into the monogram *☩* which Constantine saw in his dream and made part of the *labarum*. The monogram is, however, known in pre-Christian times. Sometimes referred to as a 'chrismon' or 'christogram'.

**CHLAMYS** (*χλαμὺς*).

A long purple cloak, the assumption of which was a key part of the imperial coronation ceremony: generally fastened on the wearer's right shoulder with a fibula and adorned with *tablia*. It was a civil garment

**LABARUM** (*λάβραρον*).

Originally a Roman military standard to which Constantine added the Chi-Rho symbol, as seen by him before the battle of the Milvian Bridge. This was also associated with the words seen by Constantine 'Conquer, by this sign' (*ἐν τούτῳ νικάῃ*) as on the early folles of Constans II. Usually it is on a long shaft but sometimes it forms the head of a sceptre.

symbolizing the emperor's political authority to rule the world in the place of Jesus and to be worshipped. When the emperor blessed the people, he did so, according to Constantine VII, with the edge of his *chlamys* not, as one might have expected, with his hand.

**COLOBION** (*κολόβιον*).

A sleeveless outer tunic.

**DIADEM** (*διάδημα*).

A piece of material, pearl-edged with a central jewel and others disposed around it, tied at the back of the head: the ties are often shown fluttering or hanging down behind the head.

**LOROS** (*λῶρος*).

A consular robe originally called a *toga picta* or *trabea triumphalis* from its coloured edge. Eventually it was narrowed down to a long scarf richly embroidered on both sides (*i.e.* only the edge remained). It symbolized the winding sheet of Jesus and, in its brilliant decoration, his resurrection. From being consular it became associated with the emperor's religious authority.

**MAPPA** (*μάππα*).

The linen handkerchief dropped by a consul to signify the beginning of the games. Difficult to distinguish from the later *akakia* except in being less stiff and straight-sided. The handkerchief binding the *akakia* in the middle may be a survival of the consular *mappa*.

**ORB or GLOBUS CRUCIGER** (*σφαίρα*). Originally an orb or globus alone, which represented the world. The cross was added to the orb held by Constantinople on solidi of Theodosius II. Justinian I was the first emperor to be shown holding it. Symbolic of the emperor's authority over the whole world as the representative of Jesus who held sway over it or would eventually do so. Grierson, surveying the evidence, thinks it was not a piece of regalia but merely symbolic.

**PALUDAMENTUM** (*παλνδαμέντον*).

A plain, long, purple coloured military cloak which the emperor normally wears prior to the reign of Heraclius who adopted the civil *chlamys*. Generally worn over a cuirass as is obvious when Maurice introduced the type showing the *paludamentum* thrown back over his left shoulder. Fastened on the wearer's right by a fibula.

**PATRIARCHAL CROSS**

A normal western or 'Latin' cross + with a shorter transverse limb added above the existing one +.

**PENDILIA, PREPENDOVLIA**

(*προπενδοῦλια*).

The invented shortened form is generally used and sometimes the term *kataseista* (*κατασειστά*). These 'hanging pieces', falling over the ears could be attached to the diadem or crown differentiating it clearly from the helmet as, for instance, under Justinian I. They fell out of use under Heraclius for some 300 years, except for empresses.



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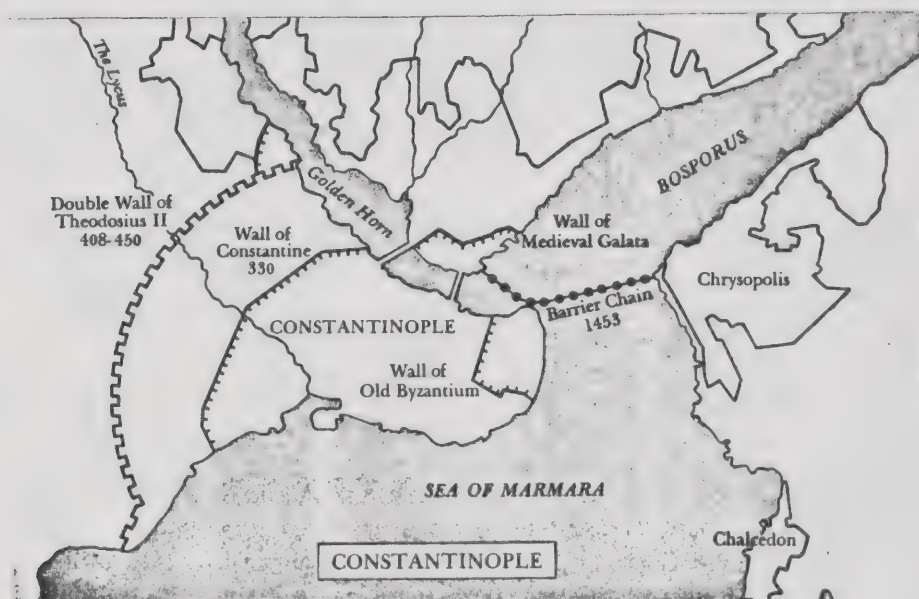
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TOKENS

of the

ERA

of

KING GEORGE

the

THIRD

of

GREAT BRITAIN-

A paper presented to the  
WESTERN PENNSYLVANIA  
NUMISMATIC SOCIETY,  
Pittsburgh, Pa.

by

G. E. Otterman, Sr.







"Tokens of the Era of King George the Third of Great Britain".

Gentlemen, although I did not expect to be standing before so soon again after my first paper last year on "The Coinage of King George III of Great Britain", I do want you to know that I feel very honored to be presenting this second paper to you this evening. This is entitled, "Tokens of the Era of King George III of Great Britain". The title may be rather self-explanatory, I can well assure you that I will only be skimming a very few items off of the top of the subject matter. This skimming does not necessarily mean that I will be covering the 'cream of the tokens'; although, I do feel I have some of these better items in my discussion.

During my bewildering times at the offset of collecting, and not too unlike the most of new collectors, I just couldn't find the 'correct collecting mania' to fill the need I was hunting as an answer. Thanks to the patience of many, along with the trials and errors of a beginner, I was shown the limitless satisfaction which could be found in 'topical' collecting. Now, for the purpose of expressing an answer to a "collector's dream" --OR-- "nightmare", I can extend one fact pertaining to this "Era of Tokens" which will be hard to refute. Regardless of the object or subject matter you may wish to collect in a 'topical' field, you will almost be certain to find that object or subject matter in this particular "Era of Tokens". To substantiate this statement for your own satisfaction, just keep in mind a particular 'topical' collection you would like to peruse; then, see if that 'topic appears in any of the tokens we will see this evening.



Now, the definitions of some terms I shall be using.

**TOKENS** - - The majority of our thinking would fall-in-line with the usual description of, "an unofficial piece struck in a cheap metal in imitation of the regular coinage, generally issued by private individuals or firms in times of coin shortages". The foregoing definition covers a rather small field of collecting, but it will suffice for the time being. It is important at this time for us to forget about the 'cheap metals' of the description.

**COUNTERFEIT** - - This generally covers a meaning of, "Fraudulent copies of rare coins made to deceive collectors". The majority of these tokens were not rare, and though some were struck as 'out and out' counterfeits of recognized issues, I wonder if some which are classified as counterfeits might not have been unrecorded authorized issues.

**MULES - MULES - MULEING** - - "The obverse of one token combined with the reverse of another, though sometimes struck in error, but generally, muleing is intentional". The 'muleing' as will be mentioned in this paper were struck mostly by the direction of a coin merchant as a means for creating more issues for collectors to buy, mostly those 'frenzied collectors'.

I should like for us to momentarily reflect back to my first paper where I had mentioned the 'frenzied collectors' of England in the 1750's; who, for the lack of regular issues of coins, collected tokens. There had always been a lack of coinage in the lesser or smaller denominations from the Middle Ages to the start of the 19th century; except, for a couple of short periods of time. Lead or leaden tokens had been issued by the shopkeepers in the 16th century. During the reigns of James I and Charles I, certain



shortages of lesser coins was alleviated by the granting of private minting licenses for the minting of farthings, but forgeries became prevalent and the genuine coins disappeared. From about 1650 through 1670 or so, tokens again became popular, these being known as 'traders'. Copper coins under the reign of the first two Georges seemed to meet the needs of the times, but the reign of George III brought about very serious shortages of coinages; thus, the revival of the use of tokens.

Little did I realize at the time I selected George III's reign that I had put my foot into a numismatic area that is so extremely wide, varied, truly interesting, numerically great, along with offering a tremendous hunting range. The field of tokens during this reign in themselves is a giant size project. Numerically, they exceed 3,000 in number. I have really found them to be the most fascinating of any type of collecting I could think about. The merchants, manufacturers, politicians, localities, provinces and even some individuals had a 'hey-day' with these tokens which were being struck as a means to relieve a serious coin shortage, but which also got out of hand. Remember, no Royal Coinage (copper) had been officially struck from the end of 1775 until "Boulton's cartwheels" of 1797.

The tokens which weXX are about to see have many and varied names and descriptions; so, for the purpose of not creating confusion at this time, I shall refer to them in the most part as 'trade' tokens. At a later date I hope to clarify some of the varied names.



First - Well, first of all - I have to have a fast look at this 1791 - George III - 'spade' guinea - which definitely is not a ~~XXXXXX~~ token -- BUT -- when I first saw this coin - it could well have been a token - for all I knew at that time - remember - from my first talk - of this being the coin which started me - on this truly wonderful excursion.

Second - An ANGLESEY PENNY TOKEN - Parys Mine Company, Wales. copper - (Dalton & Hamer 17 to 85; Bell No. 3)

As the first token for a representative grouping of a very historical "Era of Tokens", I should like to talk about this token for a moment. It was the first penny token piece, copper, struck in Britain. There were some 250 tons of Parys Mine Company tokens struck, I presume this tonnage includes the halfpenny tokens also. The penny tokens were dated 1787, 1788 and 1791. All other dates are counterfeits. Brooke's, "English Coins" mentions the revival of the trade tokens beginning with the 'Anglesey' tokens in 1784, but this is the only reference I have seen to date which brings in the 'Anglesey' tokens prior to 1787. This token, the 'thick wreath type' of 1787, was one of the very few to escape the counterfeiters workmanship. Counterfeits of the Parys Mine Company tokens abounded through-out the years they were struck as well as after. I am quite certain of there having been many persons who learned something about counterfeit tokens when they tried to redeem other than true 'Anglesey' tokens.

Obverse -- A 'Druids' head facing to the left having a flowing beard, the head being covered with a priest-like cowl, within a thick wreath of oak leaves and acorns, tied at the bottom with a heavy ribbon.



Reverse -- A cypher P M Co in a bold flourishing script capitals in the field, the date above the script, and the legend:- WE PROMISE TO PAY THE BEARER ONE PENNY x  
 Edge -- -- ON DEMAND IN LONDON LIVERPOOL OR ANGLESEY .x.

Third - Some of the workmanship on counterfeited 'Anglesey' tokens was of a rather high order; however, there were some design changes made in the counterfeited tokens; thus, I presume, really makes them forgeries instead. Let's ~~not~~ not get into that now! Instead let's take a look at a supposedly 'Anglesey' halfpenny.

Obverse -- Practically the same description as for the penny; except, a thinner wreath and ribbon.

Reverse -- A cypher R N G in flourishing script capitals with a date 1793 above. Please make a note of this date 1793.

The legend:- NORTH WALES HALFPENNY

Edge -- -- CURRENT EVERY WHERE

Special Note:- Though the R N G and the other engraving on the reverse does not seem to be quite of the same quality of workmanship of the workmanship of the P M Co of the genuine token, I believe you can well understand how a token of this quality could or would pass in a community without much notice, until someone tried to redeem it. The token was of rather good weight, but the following information for the genuine tells of the dates 1788, 1789, 1790 and 1791 being the only years of issue.

Fourth - A MIDDLESEX TOKEN, London Mail Coach Halfpenny - copper -  
 - no date (Dalton & Bamer 363 to 365; Bell No. 16)

Though this token has no date, it is known that Mr. John Palmer started the 'Mail Coach' experiment in the month of August 1784, and resigned his commission in 1792.



Obverse -- A mail coach with the royal cypher 'GR' on the door. The coach is being pulled by four horses which are driven by a coachman. The guard is mounted behind. (Our country's stages had the man who rode 'shot-gun' ride with the coachman, oops, pardon me, the driver). A passenger has his head at the window. The legend:- MAIL COACH HALFPENNY PAYABLE IN LONDON, and in the exergue, TO TRADE EXPEDITION & TO PROPERTY PROTECTION.

Reverse -- An inscription:- TO J. PALMER ESQ. THIS IS INSCRIBED AS A TOKEN FOR THE BENEFITS RECE.D FROM THE ESTABLISHMENT OF MAIL COACHES. Beneath a cypher which is in script capitals, all encircled with palm branches, crossed and tied.

Edge -- -- Plain

Special Note:- I am not going into the history of the stage coaches or the like at this time, but I would like to point-out that practically each of these tokens could be the start of many historical projects. Yes, this is true of practically any token, coin, etc., but these tokens in particular seem to invite historical investigation more so than any other items I have become acquainted with in the past.

Fifth - A LANCASHIRE TOKEN, -Liverpool Halfpenny - 1791  
(Dalton & Maner 61 to 78; Bell No. 3)

Obverse -- A ship afloat under canvas, crossed branches beneath. Legend:- LIVERPOOL HALFPENNY

Reverse -- Arms of the Borough of Liverpool - The legend is the motto of the Arms of Liverpool is above;- DEUS NOBIS HAEC OTIA FACIT, and the divided date beneath of 17 91

Edge -- -- PAYABLE AT THE WAREHOUSE OF THOMAS CLARKE .xx.

Special Note:- There were over 10 tons of the 'Clarke' tokens struck which included a similar token dated 1792.



Sixth - A COUNTERFEIT or MULEING!!! WHICH??? NO DATA!!!

What do you call this??? A HAMPSHIRE TOKEN?  
Portsmouth Halfpenny?

A SUSSEX TOKEN?  
Chichester and Portsmouth Halfpenny?

A JOHN HOWARD TOKEN?  
John Howard Halfpenny?

A SOMSETSHIRE TOKEN?  
A Bath Halfpenny?

This is a wonderful example of the type of 'muleing which was done quite often at the direction of a coin merchant to enhance his stock so as to sell more tokens to the 'frenzied collectors' as some of these collectors must have been, generally speaking, 'very gullible'. ( Note; Now look at whom is saying something in the same vein as, "The pot calling the kettle black". - - Oh well !!! )

Seventh - A KING'S COURT (Offaly), Ireland - Charleville - Thirteen Pence - dated 1802 - (Dalton & Hamer 1 to 4; Bell No. 1)

Obverse -- Arms of the Viscount of Charleville

Reverse -- PAYABLE AT TULLAMORE FIRST TUESDAY IN EACH MONTH  
ONE SHILLING AND ONE PENCE

Special Note:- The English shilling at the time this was valued as being worth 13 Irish pence; hence, the odd denomination. These tokens are said to be rather scarce.

Eighth - A TUNSTEAD & HAPPING (Corporation House) ONE PENNY TOKEN - copper - Norfolk, England. (Bell No. 3; Davis No. 2)

Obverse -- A wheat sheaf and the legend:- PAYABLE AT THE  
CORPORATION HOUSE

Reverse -- ONE PENNY TOKEN and the legend:-TUNSTEAD & HAPPING  
1812  
Edge -- -- Thread milled

Special Note:- This is also supposedly one of the scarcer tokens.

'The Wheat Sheaf' is a design associated with an agricultural area.



Wheat, the staff of life, and this was struck during a time of a grain shortage which brought about increasing prices for wheat.

(Remember, in my first discussion, I had mentioned 'comparable numismatics' - perhaps I should have added the remark of 'comparable or near comparable times'.)

Ninth - Here is a silver token. An 1813 Bank Token - 10 Pence - Irish.

Obverse -- This is one of those 'bull neck' design, my terminology; als, remind me sometime to explore this design.

Reverse -- Look at the wreath of three leaf clover' -- but -- many one 'four leaf clover'. Another pardon, these are the leaves of the shamrock.

Tenth - A DUBLIN HALFPENNY TOKEN - copper - again Ireland.  
(Bell No 2; Davis No. 11-2)

Obverse -- The interior of an old type (hand) bar mill, showing two men passing a bar of steel (presumably) back and forth. Each pass of the bar is between rolls which are designed for a reduction of the cross-sectional area of the bar until the bar is reduced to the desire size and/or shape.

Reverse -- The sprig of shamrock, the national symbol of Ireland; also, the shamrock was supposed to have been used by Saint Patrick to illustrate 'The Trinity' of the Christian Faith.

Edge -- -- Thread Milled

Personal Note:- I particularly like this token as it will fit-in extremely well with the 'topical' collection I hope to build pertaining to the steel (and metals) industries.

Eleventh & twelfth -- This and the following tokens are 'political' pieces which were struck to dimensions near that of 'trade' tokens, though they didnot state any value or promise of repayment. The first



The first of these is about the size of a farthing, and the following piece is about the size of a halfpenny token. Some people called them, "pigs meat tokens".

Obverse -- A hog and the legend:- PIGS MEAT PUBLISHED BY T. SPENCE.

Reverse of the farthing size token -- A legend:- "ADVOCATES FOR THE RIGHTS OF MAN".

Reverse of the halfpenny size token -- A legend:- "NOTED ADVOCATES FOR THE RIGHTS OF MAN".

Reverse of both -- The names in three lines:- Thos. Spence,  
Sir Thos. More and Thos. Paine.

Special Note:- These political tokens were supposedly never used for/or as money, but I wouldn't say they hadn't been.

Thirteenth -

~~Twelfth~~ - This is a 'personal' or 'celebrity' type token which was struck for the purpose much the same as any advertising or 'store card' token. David Garrick was an idol of the theatre and was an extremely fine actor. Once, he made a statement, "I have never had an equal and will never have a rival". Some egotism, huh!!!

Fourteenth -

~~Thirteenth~~ - This is a very interesting 'personal' type token. I can only presume at this time, without having had a chance to read the history of "T. Hardy", that this token was struck to 'ballyhoo' his acquittal of 'high treason'.

Fifteenth - Here is a 'store card' type token - in copper - advertising that Wm FORSTER was a violin, tenor and violoncelle maker, located at No. 348 Strand, London. - - QUESTION? Did the likeness of the 'Badge of the Prince of Wales', the three ostrich feathers, give false advertising? Be that as it may, but on the reverse is part of the 'English Anthem' - "God Save the King" in musical language about the perimeter.



Sixteenth - This "LONDON PENNY TOKEN" which depicts the Chelsea Hospital and notes that the hospital was erected in 1670, is to me, a particularly beautiful token. I have been told of this being one of the 'Building Series of London' pieces which were struck as "collector's pieces". They were not struck for the use as tokens, but rather as 'medalets' which were sold above the stated value. Here is another case of 'comparable numismatics' as we now have various 'tokens or commemorative medals' being struck at the present time. The beauty of this token lies in the extremely near exacting detail of the depiction of the hospital structures. I thought it would be well for you to see a slight change of venue; also, to give you an idea of other varieties of tokens one may come across.

Seventeenth - A MIDDLESEX TOKEN, England - halfpenny - copper -  
-fraudulent.

This "RED LION INN" halfpenny token is a fraudulent token; yet, it is one of the most interesting and beautiful I have seen to date, pertaining to design, engraving and strike. The 'lion rampant' depicted on the obverse is of very high quality workmanship. I might add that the lion even looks like he might even be a friendly type lion. The structure depicted on the reverse, "THE RED LION INN" is of equally superb workmanship. Now, let's get back to my having stated that it was a 'fraudulent' token. You may not have realized that this token was not struck until in the 1840's, though it is dated 1794.

Eighteenth - I have saved for the finale the token which I feel is the 'greatest of all' that I have been able to collect to date.

- A SURREYSHIRE 'Wilkinson' - 3/6 token - silver.



Obverse -- Bust of John Wilkinson, Ironmaster, facing right.

Similar to the 'Wilkinson' halfpenny tokens of copper).

Reverse -- A 'Brigantine' under sail with the date 1738 beneath.

Edge -- -- WILLY - SNEDSHILL BARNHAM BRADLEY

Special Note:- The history of the life of John Wilkinson is a project, a worth-while project, in itself; however, John Wilkinson had wanted to issue this silver token as a value of 3 shillings / 6 pence. He was informed he may be liable to prosecution, because of the possibility that this could be interpreted as usurping the Crown's (king's) prerogative. He then had only 100 struck in silver. I understand there had been some struck in copper. These 3/6 silver piece were never issued as the intended tokens, but rather, given to some persons as 'presentation' pieces.

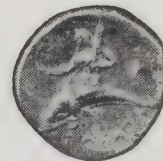
If I have made any errors in this evenings presentation, I would greatly appreciate any and all corrections. However, I do earnestly trust that I have not disillusioned anyone about the "Era of Tokens". I also trust this skimming to bring to all, a better understanding of the near endless task which can confront the collector of this area of tokens. I have never to worry about what to do with my extra time, hmmm, 'what extra time' !...?..!

References to be added to the first list:

R. C. Bell - Commercial Tokens, 1787 - 1804

R. C. Bell - Copper Commercial Coins, 1811 - 1819





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MEMBER  
A. N. A.  
W. P. N. S.

### "The United States Quarter Dollar."

Along with the establishment of the United States mint in 1792, the decimal system of coinage was adopted. It constituted fractional parts of the dollar or units of value, and was expressed in terms of half dollar, quarter, tenth, twentieth, one-hundredth, and two-hundredth part of a dollar. To the credit of Thomas Jefferson and his adherents, the system has been retained down through the years, with the addition and deletion of a few minor units of exchange.

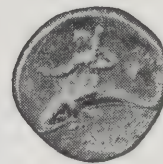
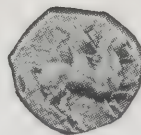
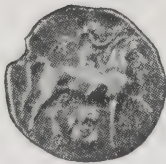
It is interesting to note however, that one denomination, the quarter dollar, and although it's annual production was extremely low by comparison with the other denominations, it did enjoy a rather constant yearly coinage. In only one single year prior to 1853 did the coinage exceed the million mark, and for twenty-five years immediately following the Civil War, the total annual production rarely exceeded 100,000 pieces. In fact, for a nine year period commencing in 1879, the largest annual coinage was less than 16,000 pieces. Commencing with the year 1891, however, the quarter-dollar began to take on the cloak of respectability and for ten successive years, enjoyed a larger coinage than for the entire century or so preceding it. This large production was continued generally up to and including the present time.

It is not the intention of this article to try to elaborate or amplify the efforts of Haseltine and Browning, who have so ably described the early history of the quarter dollar, but to merely direct attention to some of the interesting peculiarities of the later types. The Barber or Liberty Head type, minted from the period of 1892 to 1916, offers little in the way of numismatic interest in that it provides us with a generally uniform coinage through-out it's twenty-five years of production, the only recognized deviation being a slight die variation in it's initial year of coinage. Mention might be made here of three years in which the coinage produced by the San Francisco mint was comparatively low. They were the years of 1896, 1901, and 1913. In this latter year the coinage was only 40,000, the lowest production of any denomination of regular coinage of the present century excepting gold.

The type of 1916, known as the Standing Liberty type, and designed by Herman MacNeil has provoked a great deal of numismatic discussion. Excluding the first year of issue, this quarter enjoyed a normal coinage, exceeding a million copies annually, with production discontinued in 1930 with a short reign of only 15 years.

*Original copy sent to Numismatic Scrap Book  
Copied to Coin World & The Numismatist*





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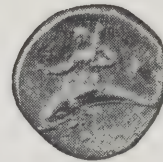
In many respects this quarter is one of the most controversial types in the entire history of our United States coinage. Hardly had it been released to circulation until a wave of dis-approval followed, due to the artistry of the designer in exposing Miss Liberty in semi-nude attire. Mint officials, harkening to the voice of the people, in the following year provided a change in Miss Liberty's apparel and as a cover-up for the cover up, they ordered a minor adjustment on the reverse of the coin by changing the location of the thirteen stars as well as the eagle. With this new attire, the coin had eight years of smooth sailing, during which time our country was involved in World War I. However, in the year 1924, it was discovered that the dates were disappearing from the entire series, while other features of the coin remained in good condition. So in the year 1925 a depression was made on the pedestal on which Miss Liberty stands, and which also bore the date. On the preceding issues the dates were high and not protected by other features of the coin. The new recessed dates proved more durable as a result of this change.

Although coinage was discontinued in 1930, it was several years later that numismatists awakened to the fact that most all of the early minted quarters were date-less. Now we must remember that numismatists were comparatively few in the early thirties, and this feature, although recognized, held little significance to them. Any worn coin unless it was an extreme rarity was considered as junk, and the junk collector was frowned upon by his worthy peers in no uncertain terms.

But in the year 1936, a story appeared in the Chicago Daily News, and later printed in newspapers all over the United States, calling attention to the dateless quarters and encouraged the public to save those with readable dates. One large Chicago numismatist issued a pamphlet in which he reported the scarcity of certain dates and offered to buy them at prices ranging from thirty cents to \$8.00 each. The latter offer was for B.U. specimens of the 1919S, his contention being that this date was the rarest of the series, much rarer than the 1916. As for the 1927S, he offered to purchase them in B.U. condition for \$1.20, and to sell the same for \$2.50.

Shortly after this release, the 1918S overdate was discovered, and here again, no special significance was attached to this find. After all this was an old time practice in mint circles and was found in most all collections of early cents and half-dollars, so it was passed off lightly as just another curiosity.





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It required another five years or so for our Numismatic fraternity to discover an added feature of this series. In striking the coins, the die impression generally left a cleaved or concave forehead of Miss Liberty, and only on a very few specimens did the strike permit a full head impression. Here again, this rarity did not receive the recognition to which it was entitled, although collectors in general began to look for the full head type when compiling their collection of the series.

In this writer's opinion the one spark that more than any other provided the desire to collect coins that has been increasing in momentum from this period until the present, was the controversial Standing Liberty quarter. Commercialism in coins, which had been nothing but smoldering embers up to this time, suddenly burst into flame. Dealers suddenly took on an air of importance, and with it the increase in ranks, until you couldn't recognize a collector from a dealer, even with a score card. The neglected so called junk suddenly became popular, principally due to the advent of numerous varieties of coin holders, which have so grown in popularity until today they are sold not only in coin and hobby shops, but also in the five and ten cent stores and even supermarkets from coast to coast.

In 1932 the present series of George Washington quarters was adopted, and like it's contemporary series, it is becoming in greater demand every day. As was it's predecessor, after a year and a half of coinage, the die was revised because the faint impression of the motto "In God We Trust" was gradually disappearing from continued wear, so a new and deeper worded die was prepared and has been retained up to and including the present.

Although the higher echelons of our Numismatic fraternity have failed to officially recognize this new type, it will most certainly take it's place in future Numismatology. There are those who have also pointed out a third type, differing from the second type with only a slight variation of the lettering of the motto. This type, ~~as well as the second type~~, were both disclosed in 1934. It is significant that only the Philadelphia mint produced the first variety in this year, and although there is no official record of divided coinage, it is generally considered that the first type is much the rarer than the combined second and third type.

In summation, it would appear that the entire series of U.S. quarters is possibly the most difficult of attainment of any denomination of U.S. coinage. Permit me to recommend it to the serious collector who has everything. Well, almost everything.

Dec. 5, 1961.



HISTORICAL SUBJECTS ON  
ROMAN REPUBLICAN COINS

By

RALPH J. RUGGIERO



## HISTORICAL SUBJECTS ON ROMAN REPUBLICAN COINS

Roman Republican Coins do not have the flashy allure of their imperial offspring. They are quiet and conservative in comparison; they are not neon billboards of the ruler's dynastic aspirations signaling in no uncertain terms the triumphs, honors and achievement of him who wears the laurel crown and who, by virtue of such office, controls both the median and the message. Accordingly, by the nature of the authority of their issuance, Roman Imperial Coins are a mine of obvious contemporary historical data unsurpassed by any series of coins before or since. I use the phrase "obvious contemporary historical data" because the types which can be classified as historical in the imperial series are numerous, easily understandable, and generally intended to send unambiguous messages to the common generality of the heterogeneous mass of humanity inhabiting the then known circle of civilization.

A few examples of imperials familiar to most interested generalists are the Judaea capta types issued by Vespasian, Domitian's Germania Capta or De Brittanis of Claudius - all contemporary memorializations of the power of the emperor's legions in conquest. Even those imperials whose reverse types depict mythological or other non-historical subjects are nevertheless stamped almost invariably on the reverse with the image of the reigning Caesar, thereby in a general but real sense constituting contemporary historical data. Not so the Republicans. Portraiture of a ruling Republican magistrate,



consul, praetor or general has no example in the roughly two hundred years of the Republican series. Julius Caesar was first to "cast the die" in this regard by having coins minted with his profiled bust in his own lifetime. The oligarchical sentiment of Roman Republicanism was adverse to monarchy so much favored by Rome's Hellenistic neighbors to the east whose rulers from the time of Alexander the Great claimed coin portraiture as a prerogative and emolument of office. Yet Republican Romans were not without their own public relations teams and schemes - and historical subject matter - although by and large not contemporary - played a significant role in the iconography of their coinage but in a generally more subtle, allegorical and symbolic fashion than in that of their imperial successors.

The most informative, succinct summary of the subject matter of Roman Republican coins of a historical type has been written by Harold Mattingly in his seminal work, Roman Coins, published in 1927 by Mathuen & Co. Ltd. I hereto attach a summary from Mattingly (pp. 76 to 83 plus four plates from XVII to XX) to give a general overview of the subject. As is evident from reading Mattingly's summary, there are about 75 to 100 coins of the Republican period with historical allusions that are worthy of note in this area. In this paper I will concentrate on my own personal collection which consists of six coins which have historical connotations and are suitable representatives of this type.



Moneyers M. Aemilius Scavrus and PuB. Pluntus Hypsaeus

Date 58 BC

Denomination Denarius

OBV King Aretas right kneeling on one knee before camel while holding an olive branch from which hand vittae (ceremonial ribbons)

Rev Jupiter in quadriga; scorpion underneath galloping hooves of the chariot's horses

CAT, Ref. Syd 913; Crawford 422/16

Historical  
Background

Aretas was a king of Arabia around 81 B.C. who was either conquered by Pompey the Great or by one of Pompey's lieutenants Marcus Aemilius Scaurus, the denarius was minted under either auspices of the Aemilian gens by Marcus Aemilius Scaurus who took Aretas prisoner or by his son.

According to Stevenson in his Dictionary of Roman Coins the Greek historians Dion and Josephus

gave two somewhat different accounts of King Aretas and his submission to the Romans: "Dion briefly alludes to the subject of the type by relating that Syria and Phoenicia having been assigned to the government of Aretas, King of Arabia Petraea, who had often disturbed Syria with his incursions, Pompey the Great waged war against and delivered him as a conquered prince into captivity. Josephus, however, imparts a clearer explanation concerning



this denarius. He says that, affairs in Syria having been settled, Pompey made his preparations for returning to Rome, and committed all Syria, from the Euphrates as far as Egypt to M. Aemilius Scaurus, who immediately attached Aretas; but the latter, mistrusting his own power to make successful resistance, sued for peace and obtained it, at the expense of 300 talents."

This elegant historical medal projects into the public consciousness of its time an event certainly not of epic proportions but of interest nevertheless where it was used by the moneyer both to illuminate himself with the reflected glory of the deeds of his father and then to enhance the majesty of Rome with feats of conquest. The moneyer accomplishes this without emblazoning his portrait on the obverse nor even that of his ancestor. In fact the vignette of the humbled eastern princeling kneeling at feet of his camel (one of the usual animal symbols even now used for the mideast) holding out an olive branch makes an eloquent statement which would resonate favorably especially among the oligarchical elite of the Republicans among whom the Aemilian gens was numbered. It should be noted, however, that Mattingly believes the moneyer was actually involved in the war and not his father. But this changes nothing about the message on the coin.



Historical  
References

Cassius and Josephus

Literary  
Allusions

Stevenson appropriately cites Virgil's hexameter verse in Aenied VIII. 127 as an apt allusion to olive branch tied with ceremonial ribbons as a symbol of submission and peace illustrating poetically the gesture of holding out the olive branch as illustrated on this medal.

115

tum pater Aeneas puppi sic fatur ab alta  
paciferaeque manu ramum praetendit olivae:

125

Tum regem Aeneas dictis adfatur amicis:  
"optume Graiugenum, cui me Fortuna precari  
et vitta comptos voluit praetendere ramos,



Moneyer L. Aemilius Lepidus Paullus  
 AR Denarius  
 OBV: Veiled diad. Head of Concord  
 RT. Paullus Lepidus Concordia  
 REV King Perseus and his two children as bound captives  
 standing opposite Paullus in Toga erecting trophy  
 TER above; in EX: Paullus

Date 62 B.C.

CAT Ref: Syd. 926 Seat 296

RSE Aemilia 10

This moneyer commemorates his ancestor's  
 L. Aemilius Paullus defeat of King Perseus  
 and of his Macedonian army in 168 B.C. Paullus  
 brought back Perseus and his sons to Rome to adorn  
 his Triumph. Mattingly speculates that the scene  
 depicted on the coin's reverse was modeled on a  
 statutory group commemorating Paullus victory over  
 Perseus. This reverse type illustrates perhaps  
 as well as any other in the Republican series the  
 use of a scene of the past to amplify both Rome's  
 glory and the patriotism of the moneyer's family.

A look at the historian Livy's account of the capture  
 of King Perseus in Bk. XLV Ch. VI-VII throws light  
 on this remarkable scene.



"The king's young children were also handed over to Octavius by Ion of Thessalonica, and no one was left with the king except Philip, his oldest son. Then Perseus surrendered himself and his son to Octavius, railing at his fortune and the gods in whose temple he was, who had done nothing to aid their suppliant. He was ordered to be placed in the flagship, and what was left of the money was brought there. The fleet immediately sailed back to Amphipolis. Thence Octavius sent the king to the consul's camp, sending ahead dispatches to inform the consul that the king was a prisoner and was being brought to him.

VII. Thinking that this was a second victory, as indeed it was, Paulus offered sacrifice at this message; he read the letter of the proctor before his assembled council, sent Quintus Aelius Tubero to meet the king, and ordered the others to remain in full numbers at headquarters. So great a crowd never gathered elsewhere for any sight. ..."

"Perseus entered the camp in dark-coloured garb, with his son, but unattended by any other of his people whose presence as a sharer of his downfall might have made him more pitiable. He was unable to proceed because of the crowd rushing to gaze at him, until lictors were sent by the consul to clear a path to the headquarters. The consul rose to meet him, though he ordered the others to keep their seats, and advancing a few steps offered his hand to the king as he entered, raised him when he fell at his feet, not allowing him to clasp his knees, brought him into the tent, and bade him be seated opposite the officers called as council. ..."



Moneyer: M. Volteius M.F.

Denomination: AR Denarius

OBV Laureled head of Jupiter r.

Rev: M. Voltei. M.F. below temple of Jupiter  
Capitolinus

Date C. 78 B.C.

Clive Foss in his recently published Roman Historical Coins (Seaby London 1990) postulates that this coin commemorates the contemporary reconstruction of the temple of Captoline Jupiter; a work not complete until 69 B.C. The Dictator Sulla began the rebuilding of the temple of the Capitoline Jupiter which had been destroyed by fire in 183. Sulla abdicated his power in 179 and retired to his farming estates in the Naples area where he died in 178.

This is one of the few examples of a Republican coin with a historical type commemorating a contemporary event. Nothing is known about the Moneyer except that he issued six coin types. M. Mommsen (Mon. Rom. Vol. II p. 468 as cited in Stevenson, dictionary) believed this coin was one of a group of five issued by Volteius and that it represented one of the Five Chief Festivals in the Roman calendar - the Ludi Romans.



Moneyer            L. FURIUS PHILUS

Denomination:    AR Denarius

OBV:               M. FOVRI    L F , Head of Janus

REV                ROMA PHILI,    Roma Crowning

                    Trophy of Gaulish Arms

Date                119 B.C.

CAT REF:           CR 281, Syd 529, Furia 18  
Foss Rom. Hist. Coins 1

This is a noteworthy coin in that it was apparently the first Republican bearing a historical type referring to a contemporary historical event. Clive Foss in his Roman Historical Coins lists this coin as first in his commentary; Foss succinctly summarizes the event depicted on its reverse as follows:

"The expansion of Roman power into southern Gaul was the result of attacks of the local tribes on the free Greek city of Masilia (Marseilles), a Roman Ally. In 125 and 124 BC, the Romans sent forces to restore order in the neighbouring region, which was of great strategic value for controlling the land route from Italy to Spain, where they had two provinces. These successes stirred the main confederation of tribes of the interior, the Arveni, and their allies, the Allobroges, into action. The Allobroges were defeated in 121 by L. Domitius Ahenobarbus (cos. 122); later the same year, the Arveni were crushed by Q. Fabius Maximus (cos. 121). As a result, the whole of southern Gaul was brought under Roman control, and both victors triumphed in 120. To secure control of the region, the Romans founded the colony of Narbo Martius (Narbonne) under the leadership of Domitius Ahenobarbus and L. Licinius Crassus, who now made his entry into public life."

Ancient  
references.    LIVY Vol. 14, 73 in Loeb edition.



CAESAR

OBV: Diad. head of Venus right

Rev: CAESAR, Aeneas walking L., carrying Anchises  
and Palladium

Date (C 47-46 B.C.)

Cat. Ref. Syd 1013; Craw 458/1;  
RSC 12;

This coin represents perhaps one of the final examples of the denarius in the Republican style that nevertheless already shows signs of being transformed into the imperial style, Caesar highlights - in the best Republican tradition - an event (here of mytho-historic nature) commemorating literally the first step on that long road, that would culminate in the founding of Rome: Aeneas fleeing the burning citadel of Troy carrying his father on his shoulders and the tutelary deity, the Palladium, to which were attached the destinies of the Trojan people who were themselves soon to be transformed into the Roman Nation. Julius claimed descent from Aeneas' son Iulus; Aeneas himself was the son of Venus and Anchises, a mortal. Thence Caesar with little subtlety claimed for himself divine descent.



"Come then, dear father, mount upon my neck; ,  
on my own shoulders I will stay thee, nor will  
such task o'erburden me. However things may  
fall, we both shall have one common peril, one  
salvation. ...."

"Father, do thou take in thy hand the sacred  
things and our country's household gods; for  
me, fresh from such a conflict and recent  
carnage, it were sin to handle them, until I  
have washed me in a running stream.' So I  
spoke, and over my broad shoulders and bowed  
neck I spread the cover of a tawny lion's pelt  
and stoop to the burden. Little Iulus clasps  
his hand in mine, and follows his father with  
steps that match not his. Behind comes my wife.  
We pass on amid the shadows; and I, whom of late  
no shower of missiles could move nor any Greeks  
thronging in opposing mass, now am affrighted  
by every breeze and startled by every sound,  
tremulous as I am and fearing alike for my  
companion and my burden.' ...." Aeneid Bk II,  
707-729. Translated by Fairclough, Loeb.

Respectfully submitted,

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the story of the shepherd Fostulus and his wife Acca Larentia, who cared for the infants, Romulus and Remus, and Anna Perenna, the sister of Dido (Plate X, 12). The anguipedes giant on coins of Cn. Cornelius Sisenna, M. Platorius Cestianus and L. Valerius Acisculus may represent a mythical deity of Valentia, the oldest name of Rome,—conceived of sometimes as a destructive, sometimes as a beneficent and healing power. A further set of allusions to the mythology of the Valerian gens has been very ingeniously traced on coins of L. Valerius Acisculus by Ch. Lenormant: but the types are, in fact, very obscure, and all we can safely say is that some of Lenormant's suggestions are ingenious enough to be true.

From mythology we pass, with little change, to the history, so closely interwoven with mythology, of early Rome. The coins supply us with a pictorial history of much of the tradition of the kingdom and Republic—the foundation legend (Plate XVII, 1), the kings, Romulus (Plate XVII, 2), Numa Pompilius (Plate XVIII, 4, 5), Ancus Marcius (Plate XVII, 3), Titius Tatius, the rape of the Sabine women (Plate XVI, 6, 7), the death of the traitress Tarpeia, Brutus the first consul, the battle of Lake Regillus, the treaty with Gabii, Ahala, the slayer of Sp. Maelius, the relief of the siege of Tusculum (Plate XVII, 8), the capture of Privernum, the exploits of the Metelli, of Scipio Africanus and M. Claudius Marcellus (Plate XVI, 6), the Lepidus who was guardian of Ptolemy (Plate XVII, 9), the young hero, M. Lepidus, who killed a foeman at the age of fifteen (Plate XVII, 11), the conquest of Perseus (Plate XVII, 10), the sack of Corinth, the victories of the Aquillii in Asia and Sicily (Plate XVII, 13), the trial of the Vestal Virgins, the surrender of Jugurtha by Bocchus to Sulla (Plate XVII, 14), the triumphs of Pompey (Plate XVII, 15). The motive for such allusions is partly family pride, partly antiquarian interest, intensified by the desire to see the present parallel to the past event. More peaceful events, such as the foundation of the games of Ceres and Flora (Plate XVII, 2, 12) and Victory (Plate XVII, 16) are also recorded. Interesting references to Roman customs are seen in the oath sworn over the body of a pig (Plate XVII, 17), the appeal of a soldier against sentence (Plate XVII, 18), the voting scene (Plate XVII, 19), and the seated Vestal Virgin (Plate XVII, 20).

More interesting, if harder to detect, are the references to contemporary history. Before about 135 B.C. such references as have yet been discovered are few indeed. The horse's head and free horse of the Pyrrhic War point to the alliance with Carthage. The introduction of the Diana in biga on reverse suggests the Latin League united with Rome against Hannibal, the Victory in biga may come in with the victory over Antiochus. An occasional symbol seems to have topical point, e.g. Victory flying over the Dioscuri may mark the end of the first Punic War—Victory crowning Rome the end of the second Macedonian War: the shield and dragon-trumpet suggests the wars against the Gauls of North Italy in the years just before 220 B.C. Behind the introduction of new types in the period after 150 B.C. some historical allusions may lurk: the types of Sex. Pompeius Fostlus and C. Augurinus, in particular, depart so far from the beaten track that we are forced to suspect a very special occasion for the coinage. It is just possible that there is some reference to the fall of Carthage—the dates would about fit. The fall of Rome's great rival might give point to grateful remembrance of Rome's own foundation<sup>1</sup> (cp. the reverse of Fostlus) and the addition of a great corn-producing province to the Empire may have suggested the monument of the Augurini, who tried to provide the people with cheap corn.

A little later we find ourselves on surer ground. The three moneyers M. Metellus Q.F., Q. Maximus and C. Servedius struck coins after the murder of Ti. Gracchus. Servedius with his reverse of Ahala slaying Sp. Maelius, expresses the belief, sanctioned by the Senate, that Gracchus had aimed at the kingdom as Maelius had done (Plate XVIII, 1). Some fifty years later, when Sulla restored the power of the Senate after the rule of the Marians in Rome, these three coinages were restored (Plate XVIII, 2), a head of Apollo replacing that of Roma on the obverse. The Senate, safely arrived, as it fondly hoped, at the end of the Civil Wars, looks back to the first blow struck on its side.

Indirect allusions to the legislation of C. Gracchus are seen

<sup>1</sup> The Secular Games, celebrated in 149 or 146 B.C. may possibly have had some influence.



in the *Libertas* in quadriga on the reverse of M. Porcius Lacca and C. Cassius and in the ears of corn on the reverse of M. Marcius. Here, too, belongs the revival of the reverse type of Augurinus by his son Tiberius. The anonymous denarius with reverse *Pax* in biga and symbol, elephant's head (emblematic of Africa), may suggest the foundation of Junonia on the site of Carthage.

There are coins of Spanish mintage which appear to belong to the war of Numantia and the foundation of Valentia and Segobriga in Spain. The great Gallic Wars, culminating in the foundation of Narbo Martius, have left their record in coinage. The man attacking a dog on the reverse of Cn. Domitius reminds us of the huge dogs of war kept by the Arvernian king Bituitus (Plate XVIII, 3).<sup>1</sup> The reverse of C. Metellus, Jupiter in biga of elephants, makes us think of the victorious general Cn. Domitius, who rode through the province of Narbonensis in a similar car (Plate XVIII, 4). The warrior in biga on the reverse of the L. Licinius-Cn. Domitius issues is certainly a Gaul and relates to the war with Bituitus, whether or no we identify him with the king himself. The issue was certainly struck on the occasion of the foundation of Narbo Martius. Victories in Illyria are perhaps commemorated by M. Fourius Philus (Plate XVIII, 6). A little later we find allusions to the Cimbrian War, the Dioscuri riding right and left (C. Servilius—Plate XVIII, 5), the Roman and barbarian fighting (M. Servilius) and the similar type of Q. Thermus (Plate XVIII, 8). The "Roma" types of M. Cato undoubtedly celebrate the triumphal end of the war. Allusion to the Jugurthine War may be seen in the galley types of C. and M. Fonteius, in the Scipio Africanus of Cn. Blasio, perhaps also in the Hercules of T.Q.

C. Fundanius shows on his reverse Marius triumphing over the Cimbri and Teutoni, and Lentulus Marcelli f. honours the same general by the Hercules of his obverse and by the armed figure crowned by the Genius of the Roman people on his reverse (Plate XVIII, 9). When Saturninus, in 100 B.C., proposed his famous corn-law, Q. Caepio, the urban quaestor, informed the Senate that the treasury could not bear the financial

<sup>1</sup> Perhaps compare also coins of L. Torquatus (Pl. XVIII, 7).

burden. But the law went through and we have actual coins of Caepio and his colleague Piso struck for the occasion. The foundation of Eporedia after the war is perhaps glanced at on the reverse of L. Cassius Caecianus. A special coinage, that of C. Mallcolus, A. Albinus, L. Metellus, and L. Pomponius Molo was struck for the occasion. The Roma crowned by Victory marks the conclusion of the war; the Dioscuri, while associated with the family history of A. Albinus (A. Postumius Albus was dictator at Lake Regillus), suggests the colony rich in horses; the Apollo of the obverse may be the god of colonies, or, perhaps, rather of the Sibylline books which ordered the foundation. The Social War has left a full record of both sides, Roman and rebel. On the Roman side, we note the "Salus" type of D. Silanus, the galloping horseman (a despatch-rider) of L. Piso (Plate XVIII, 13),<sup>1</sup> the rape of the Sabines of L. Titurius Sabinus (a reference to a previous war of Rome with her close kindred), the chariots of the great gods (thanksgiving services) of L. Rubrius Dossenus. Corn distributions are celebrated by P. Fourius Crassipes (Plate XVIII, 14), and M. Fannius and L. Critonius (Plate VII, 8). On the Italian side, we find the head of Italia in place of Roma, the swearing of alliance over the body of a pig, Italia crowned by Victory, the bull of Italy trampling the she-wolf of Rome, the visit of envoys of the Italians to King Mithradates. The inscriptions are part Latin, part Oscan, and the names of various generals, among them Q. Silo, C. Papius Mutilus and Numerius Lucilius appear (cp. Plate XVIII, 10-12). Many of the types are adopted from Roman coins of the period of the Cimbrian Wars. The brotherhood in arms of that war had undoubtedly done much to revive the hope of citizenship in the allies, the more so as Marius himself had shown a very liberal attitude towards the question. It is naturally to that brotherhood that the rebels now chose to appeal. The great war of the Sullan and Marian factions is illuminated for us by a curious accident of coinage. The Marians adopted as part of their programme the cry of pure silver and the issue of serrate denarii as a guarantee of purity. The Sullans would have none of the device. We have here a most valuable criterion for distinguishing the coinage of

<sup>1</sup> He bears either a torch (a "holy cross" (?) or a palm, as sign of victory.



the two factions, from about 86 B.C. when the Marians adopted the serration to the fall of the Sertorians in Spain. On the Sullan side, we have Sulla's own coinage, struck in the East or in South Italy on his return. The coinage issued by L. Lucullus on Sulla's orders from the 20,000 talents levied on the cities of Asia Minor is probably represented by the aurei and denarii, with obverse, Venus and Cupid, and reverse, jug and lituus between trophies. Other coins show us Sulla in his triumphal chariot (Plate VI, 12) and an equestrian statue raised in his honour. The Sullan restoration was celebrated, as we have seen, by a re-issue of types of the days of Ti. Gracchus. There are also coins of C. Annius, the Sullan governor of Spain, 82-80 B.C., of Q. Metellus Pius, who waged a long and doubtful war with Sertorius, and of C. Valerius Flaccus in Gaul. The triumphal banquet of Metellus,<sup>1</sup> when he was crowned at the feast by a Victory, is shown on the reverse of P. Lentulus P.f.L.n. (Plate XX, 11). Other coins of Roman mintage were probably struck for the war with Sertorius, with such types as Mars, Diana and Neptune.

The coinage of the Marians is more eloquent. Their relations with the Italians are portrayed on a number of types (Plate XVIII, 15-17). C. Mamilus Limetanus, with his reverse of the home-returning Ulysses, suggests the return of the Marians from their wanderings. The coins of Q. Antonius Balbus may represent the products of the robbing of the temples in 82 B.C. The transference of the war to Spain by Sertorius is clearly expressed on the coins of A. Postumius Albinus, with his obverse of Hispania, and his reverses, a sacrifice of a bull on a hill, and a togate figure standing between fasces and standard (Plate XVIII, 18, 19): it is a clear picture of the inauguration of civil and military government in Spain by Sertorius. The bust of Diana, the patron-goddess of Sertorius, is several times represented. The coinage of Q. Crepereius Rocus, which is full of references to the sea, certainly alludes to the naval war and Sertorius's allies, the pirates (Plate XVIII, 20). The somewhat obscure reference to Libertas, Venus and the sea (oars) on the issues of C. Egnatius Maxsumus seem at least to be closely identified with the

<sup>1</sup> Described by Plutarch, *Sertorius* (Chapter XXII).

alliance of the Italians with the Marians in the closing stages of the struggle in Italy.

The period from 70 to 50 B.C. yields us several striking examples of contemporary allusions and would undoubtedly yield more if we understood more of its detail. A very rare aureus celebrates the triumph of Pompey the Great on his return from the East; the obverse shows the head of Africa, the scene of his earliest triumphs, the reverse the hero in his chariot accompanied by his son on one of the horses. Definite allusions to Pompey's exploits against the pirates<sup>1</sup> and against Mithradates, as also to those of his predecessor, Lucullus, are lacking, so far as we know: but several issues, notably those of L. Torquatus, M. Plaetorius Cestianus, M. Piso Frugi, seem to be connected with these Eastern campaigns. M. Aemilius Scaurus, who had served under Pompey in Syria, celebrates the surrender of the Nabathæan king Aretas: the coin was struck in 58 B.C. when Scaurus was curule aedile (Plate XIX, 2). A similar type of A. Plautius showing the submission of "Bacchius Judæus," obviously refers to some episode of the Eastern Wars (Plate XIX, 3). There seems to be no authority for identifying this Bacchius with the Jewish prince, Aristobulus, tempting as the suggestion appears, and we are left to suppose that it was some minor prince, whose surrender is here recorded.

The coinage of Brutus, with types of Libertas, Brutus the first consul, and Ahala, is proved by finds to belong to this period, not, as one would have imagined, to the period after Caesar's death. But appropriate to the day it certainly was: it was issued as a piece of Republican propaganda against the first triumvirate. Caesar, Pompey and Crassus were denounced as "reges," and men called for a second Brutus or Ahala to deal with them. The coinage of P. Crassus, son of the triumvir, was issued by special permission of the Senate, probably in connexion with the raising of a troop of Gallic horse for the Parthian War in 55 B.C. The consulship of Messalla (53 B.C.) is celebrated on the coinage of his son (Plate XIX, 4). A coinage of Julius Caesar, struck probably in Cisalpine Gaul for circulation there and beyond the Alps, has recently been

<sup>1</sup> But perhaps compare the denarius of Ser. Sulp. (Pl. XIX, 1).



found in the issues of Kalenus and Cordius, M'. Aquillius M'.f.M'.n., T. Vettius Sabinus, L. Roscius Fabatus, Libo, Paullus Lepidus, and others. The reverse of Kalenus and Cordius, Roma and Italia clasping hands, refers to Caesar's policy of treating the Transpadanes as Roman citizens. The "Concordia" and "Bonus Eventus" of Paullus Lepidus and Libo seem to relate to the Conference of Luca.

The outbreak of the great civil war leads to a great enlivenment of the coinage, which now provides a running comment on the course of events. On the side of the Pompeians, we have the emergency issues of Q. Sicinius, with the head of the "Fortune of the Roman people," and of L. Lentulus and Q. Marcellus, the consuls, with the ominous reverse, eagle and standards. The scene now shifts to the provinces. In Spain we have coins issued for Pompey by Cn. Piso and Varro, a second issue of the two consuls in South Italy, a third in Sicily, a fourth at Ephesus, with the reverse of "Diana of the Ephesians" (Plate XIX, 5). After Pharsalia we have the issues of the Pompeians for the campaign of Thapsus, with definite allusions to Africa. Most interesting is the coinage of M. Cato, struck at Utica, the town that witnessed his death and gave him a name (Plate XIX, 8). In Spain the sons of the great Pompey, Gnaeus and Sextus, strike for the campaign of Munda, with types celebrating their hearty welcome by the provinces (Plate XIX, 11, 12).

On the side of Caesar, we have the denarius with the elephant and the implements of the priesthood, perhaps struck a little before 49 B.C., and the aurei and denarii, with the remarkable legend *II* (52) apparently giving the age of Caesar himself (Plate XIX, 6).<sup>1</sup> References to Gaul are seen in the Gallic arms of the reverse of Albinus Bruti f., and, above all, in the Gallic warrior and Gallic woman on the obverses of L. Hostilius Saserna. A. Licinius Nerva refers to the devotion of Caesar's troops, Palikanus to his regard for the constitution, L. Papius Celsus to his triumph, T. Carisius to his reforms of the mint, L. Valerius Acisculus to the Sibylline prophecy that only a king could conquer the Parthians. Other types probably have topical allusions, Ceres and Bacchus to dis-

<sup>1</sup> Cp. *Revue Arch.*, 1866, p. 20: article of Count de Salis.

tributions of corn and wine, Venus to the legendary history of the Julian gens. Finally a group of moneyers strike with the portrait of Caesar.<sup>1</sup> Other issues seem to belong to the provinces, either in the name of Caesar only or of a legate, like A. Allienus, proconsul of Sicily in 48 B.C. It is noteworthy that Eastern issues on both sides are still rare: the Eastern campaigns are fought mainly with Eastern currencies.

Finally, with the last period of the Republic, we find a coinage that wanders further and further from the Republican traditions and, were it not for the number of competing potentates, might almost be called imperial. At Rome, the Senatorial restoration is represented by a group of moneyers who coin on the old lines. L. Servius Rufus, referring to the relief of Tusculum by an ancestor in 374 B.C., hints at the attempts made by Octavian and the consuls, Hirtius and Pansa, to raise the siege of Mutina. The types of M. Arrius Secundus and C. Numonius Vaala seem to bear on the same campaign. Then comes the second triumvirate and, on the next coinage, the portraits of the triumvirs and references to their family history are interspersed among pure Republican types (Plate XIX, 14, 15). The "Liberators" and their friends meanwhile struck freely in the East (Plate XIX, 17-19). There is one reference, in the most perfect taste, to the battle of Philippi—the coin of L. Mussidius Longus, with, obverse, head of Concordia and, reverse, statues of Venus Cloacina on a platform (Plate XIX, 16). The Romans and Sabines in early days had purified themselves after their combat on the spot where statues of the goddess were afterwards erected; and, with this reference, the moneyer passes skilfully over a terrible episode of civil war, which must have brought as much sorrow as joy to dwellers in Rome. The coins of Q. Voconius Vitulus and Ti. Sempronius Gracchus, which show Octavian only, to the exclusion of his colleagues, certainly belong to the days of the Perusine War. The reverse of Gracchus, standard, plough and sceptre, points directly to the allotments of land to veterans which were the immediate occasion of the breach.

Here the Republican coinage of the capital closes: the triumvirs agreed for the future to supply their needs of money

<sup>1</sup> For coins of Caesar, see Pl. XIX, 7, 9, 10.



PLATE XVII



TRADITIONAL HISTORY OF ROME (1-17)  
PROVOCATIO (18). VOTING (19). VESTAL VIRGINS (20)



PLATE XVIII



CONTEMPORARY HISTORY - c. 133-75 B. C.





CONTEMPORARY HISTORY - c. 66-40 B. C.



PLATE XX



CONTEMPORARY HISTORY - c. 42-31 B. C.



## PRESBYTERIAN COMMUNION TOKENS

In the years since World War II, there has been an increasing interest in the Communion Token series, although this may be only a part of a broad revival of token collecting. Some forty to seventy years ago, interest in this series was even greater, and gave rise to considerable literature on the subject. However, in this earlier period many churches still used tokens, whereas today they are rarely if ever employed and, indeed, many Presbyterian clergymen have never seen them.

Therefore, a brief explanation of their use and some indication of their types and geographical distribution may be useful to modern collectors. In order to do this properly, it is necessary to sketch a little background of the Presbyterian Churches and of the Communion Service, if only to present a clearer picture to those who may not be familiar with Presbyterian institutions.

### I. The Presbyterian Churches

During the Reformation in Western Europe, popular dissatisfaction with many of the practises of the Church of Rome -- and, please note, I said "practises", not "creeds" -- led to a variety of changes in Church government. For example, the German Lutherans began by proposing to reform the Church from within, but, when political pressures prevented that, separated from it entirely, while they retained an episcopal form of government, with ecclesiastical authority vested in one or more bishops. The English, on the other hand, claimed only to have substituted the reigning monarch for the Pope, as head of the National Church of England.

Other protestant churches were not content with separation from the central authority of Rome, but went even farther in departing from the usual episcopal governmental form. These churches were organized on lines which they believed to be identical with the earliest Christian churches of the time of St. Paul, when, we are told, "they elected elders and presbyters to have authority over them." The terms "elder" and "presbyter" are almost synonymous, and from the latter the churches derive their name.

In practise, each congregation chooses its own pastor, an ordained clergyman, and elects from its own number several ruling elders, who are ordained before taking office. The minister and the elders together form the Session, and collectively hold the ecclesiastical authority of the congregation; neither may act separately. They have power to admit and to expel members from the Church, and it is they who serve the Communion.

These Presbyterian Churches, closely allied in structure and belief to the French Huguenot and to the Dutch and Swiss protestant churches, predominated in Scotland and in the North of Ireland. From these areas, they spread to other parts of the world which were largely settled by Scots -- Canada, New Zealand and the United States. In America, Western Pennsylvania was the center of presbyterianism.



## II. The Scottish Churches

There is no necessity of attempting to trace the long and bitter conflict between Catholic and Protestant in Great Britain, which, in its earlier phases at least, centered in England. Suffice it to say that, by the time James VI of Scotland assumed the English throne in 1601, Protestant Churches were firmly established throughout Scotland, and the vast majority of these were Presbyterian. The desire of the Stuarts to impose royal control upon religion as well as upon other institutions led, in 1638, to the Church of England becoming the Established Church of Scotland. This establishment created a state church, and not only deprived other churches of legal standing but prescribed criminal penalties for non-conforming services.

A great part of the Scottish people, calling themselves "Covenanters", refused to accept episcopalian government, and, although they paid the required taxes for support of the Established Church, continued to conduct their own Presbyterian services clandestinely. It was obviously necessary to exclude from such services government spies and informers, and especially from the Communion Service. During this period worship was held in the churches very infrequently, and the Communion was celebrated in remote places such as secluded glens and woods. And it was during this period that the tokens came into use, primarily as a security precaution, but also to exclude "the ungodly."

The downfall of the Stuart dynasty paved the way for substitution of the Presbyterian Church of Scotland as the Established Church, which it is today, but without prejudice to the rights of other churches. Many Scots objected to any central church, or to matters of dogma, and there were repeated splits and splinter churches. It would be tedious to attempt to trace these separations and subsequent combinations, but it is worth noting that they included such churches as the Reformed, Relief, 1st, 2nd, 3rd and 4th Secessions, and the Associate. About 100 years ago, the Associate and Reformed Churches merged to form the United Presbyterian Church.

Although the persecution was ended, the tokens continued in use, partly from association with the Sacrament of Communion and partly because of their utility in excluding non-believers. Indeed, the tokens had become so widely used that the practice was also adopted by Episcopalian and Methodist Churches, and in at least one Catholic Church in Glasgow.

Emigrating Scots took with them their Sectarian loyalties, and Presbyterian Churches in other countries followed the same general lines. In the United States, there was a merger of the Associate and Reformed Churches into the United Presbyterian Church, which took place in Pittsburgh in 1858. The larger body of Presbyterians were divided by the Civil War into the two bodies which exist today: the Presbyterian Church in the U. S. A. (North), and the Presbyterian Church of the U. S. (South). At the moment, the Northern and United Presbyterian Churches are acting upon a merger, which should be effective in 1958.



### III. The Communion Service

The Presbyterian Communion Service, like that of all Christian churches, commemorates the Last Supper by the sacramental serving of bread and wine; this complies with the Biblical injunction, "this do in remembrance of Me." There are certain differences, however, between the practises and beliefs of the Presbyterian Church and those of a number of other Christian Churches. In the Roman Catholic and other churches the bread is taken by all of the people, whereas only the priest partakes of the wine, but the Presbyterian practise is for both elements to be served to all communicants.

A more fundamental difference is found in the belief of the Catholic churches that, by the act of communion, the bread and wine are mystically transformed into the actual body and blood of Christ. The Presbyterian Churches hold that the elements are merely symbolic of Christ's body and blood, and are not actually transformed.

In the Scottish churches, communion was usually served in the church itself, except when persecution prevented, but it was sometimes served in the forest or in other secluded places. While communion may be served at any service, it is normally served four times a year at present; in the Scottish churches the intervals varied greatly, and it is recorded that one church celebrated the sacrament only once in a period of nine years.

Admission to the communion today is generally open to any professed Christian, regardless of sectarian affiliation. Formerly, such admission was restricted to those who had demonstrated their piety and fitness to sit at the Lord's Table. A few days prior to the communion service there was held a preparatory service, especially intended for those who expected "to communicate", as the phrase was, and attendance at the preparatory service was once obligatory for communicants. Even so, each such person, whether or not a member of the particular congregation, was required to undergo an examination by the minister, or by one or more elders, in regard to the Ten Commandments, the Apostles' Creed and the Shorter Catechism. Thereafter the prospective communicant was given a token by an elder, to serve to admit him to the communion service, and later simply to indicate at which "table" he was to be served.

For the service itself, a table was set up in the front of the church before the altar. Upon this table, which was covered by a special linen cloth, the communion elements were placed in special vessels, originally of pewter and later of silver. Sometimes the table was set apart from the rest of the church by a low paling fence. To this table, the people were admitted in groups of 12, according to the table numbers upon their tokens, which they surrendered to the elders as they came forward. The elements were then served by the minister and the elders, the wine being taken from a common cup or chalice.

Thus it will be seen that the tokens, while closely associated with the Sacrament of Communion, had no true function beyond admission. Because of their function and their identification with the churches where they were used, however, they were often treasured as mementos long after they passed from use. And in Edinburgh and some other Scottish cities, by a curious custom, tokens were occasionally gilded and pierced for suspension by a cord, to be worn as a kind of badge to identify licensed beggars.



#### IV. The Tokens

With this obviously superficial preliminary, we can turn to the tokens themselves. Similar tokens were used by the protestant churches of France and the Netherlands, and perhaps the Dutch antedate the Scottish pieces. Beyond a similarity of purpose, however, the Scottish are seemingly unrelated to those on the Continent; and a pretended connection with the "Tesserae" used by the early Christians in the catacombs of Rome seems fantastic.

The Scottish tokens are sometimes classified as Parish, Free Church or United Presbyterian, the Parish is a district under one pastor or having its own officers and supporting its own poor; the Free Churches are those which renounced their connection with the state in 1843; and the United Presbyterian we have already explained. In Canada the tokens could follow the same classification, but elsewhere no such distinctions are useful.

Tokens seem to have first been used in England in 1559, in France in 1560, and in Amsterdam at least as early as 1586. In Scotland, their use began during the period of persecution, some 50 years beginning in 1638. In America, the earliest token is that of the Welsh Run Church, in the vicinity of Mercersburg and Greencastle, Pennsylvania, dated 1748. The earliest tokens used in Canada probably came from Scotland, and the same is very likely true of New Zealand.

Besides Scotland, Canada, New Zealand and the United States, tokens exist from England, Ireland, India, Australia and the New Hebrides. The Scottish series is tremendous in number and variety, the Canadian being next most numerous but far smaller. The other series are all relatively rarer, and are seldom encountered.

The material of the tokens is commonly lead or pewter, although examples exist in brass, copper, silver, leather, ivory and cardboard. The very earliest were cast, and sometimes the minister was compelled to make them himself. More often they were produced by an artisan member of the congregation -- a goldsmith or a blacksmith -- under the supervision of two elders. The early tokens were usually the property of the minister, who took them with him when he moved to another church.

The shapes range from a simple square or oblong to oval, circular, and other forms. Many bear the name of the village or church (often abbreviated) and the initials of the pastor preceded by MR (for minister). Dates are used to indicate the founding of the church, the first use of this type of token, or the ordination of the pastor.

Later tokens fall into two principal categories, those which were designed for a particular church, and those which were manufactured by a die-sinker for sale to any church requiring them. The former are often very elaborate, and in some instances are handsome examples of die sinking. The "stock" tokens are generally well made, but less ornate.



Types most commonly used are (1) a communion table bearing a plate of bread between 2 cups; (2) a burning bush as a symbol of eternal life. The most usual legends are (1) "This Do in Remembrance of Me"; (2) "But Let a Man Examine Himself"; (3) "Nec Tamen Consumebatur"; and (4) "Token of Admission to the Lord's Table."

#### V. Bibliography

The books on the communion tokens are numerous but difficult to come by, having generally been printed in small numbers. The works listed are the principal references, but there are many more.

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